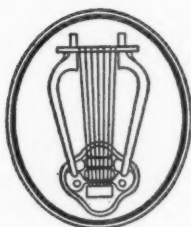


The Musical Quarterly

CARL ENGEL, *Editor*

VOL. XXVI, 1940

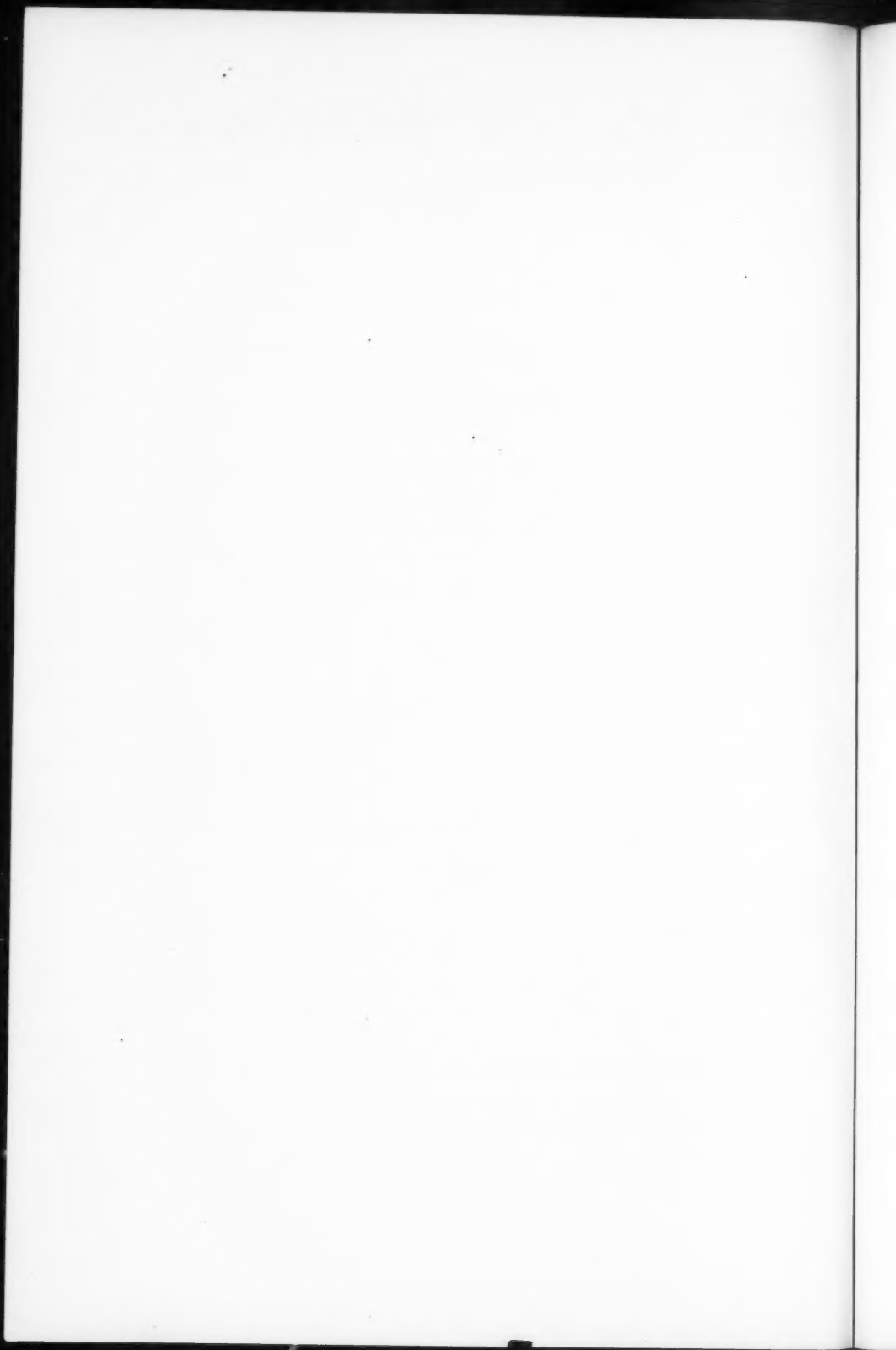
OCT 5 1940



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Issued as Part II of Vol. XXVI, No. 4, October, 1940

G. Schirmer, Inc. : : : : : : : : : : New York



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THE MUSICAL QUARTERLY

A SKETCH OF SIBELIUS THE MAN

By HENRY ASKELI

IT is paradoxical that such a genius as Jean Sibelius, a man who by many is considered the greatest living composer, is perhaps the least known personally. It is true that the world has been acquainted with his music some thirty-five years, but to the average citizen, outside of Finland, he is almost a total stranger. Beyond a few basic facts, such as those concerning age and nationality, very little is known about him biographically—about his personality, his habits, his likes and dislikes. Such details, however, are not only interesting, but in a way important, inasmuch as they help us better to understand the composer in him.

One reason why the man behind the music is not more widely known is that, with his inborn reticence and acute timidity, he is reluctant to make public much of his personal life. He actually discourages the publication of intimate information about himself. He believes that his thoughts and ideals should be revealed to the world only through his compositions.

Having had an opportunity to study material about Sibelius and his personality that is ordinarily inaccessible to the English-reading public, I shall attempt to draw a profile of the man himself. This drawing derives from what has been published over a period of twenty years in numerous Finnish magazine and newspaper articles.¹

¹ Of the four books on Sibelius, three are available in English; Cecil Gray, "Sibelius", London, 1931; Karl Ekman, "Jean Sibelius", Stockholm, 1935; London, 1936; New York, 1938; Bengt de Tarne, "Sibelius", London, 1937; Boston, 1938. E. Furu-hjelm's "Jean Sibelius" is available only in Finnish and Swedish editions, both published in 1916.

No serious attempt will be made in this paper to analyze Sibelius's music, *The Musical Quarterly* having already printed in its January, 1936, issue, an article by Alfred H. Meyer on the master's symphonies.

Jean Julius Christian Sibelius was born December 8, 1865, at Hämeenlinna, Finland. He is the son of Dr. Christian Sibelius and Maria Sibelius, daughter of Provost Gabriel Borg; he married in 1892 Aino Järnefelt, daughter of General Alex Järnefelt and Freiherrin Clodt von Jurgensburg; he was educated in Helsinki, took up law, but later turned to the study of music at the Helsinki Musical Academy under Wegelius, then in Berlin under Becker, and later in Vienna under Fuchs and Goldmark. He is a member of the Musical Academy of Stockholm; Chevalier of the French Legion of Honor; recipient of the Grand Cross of the Finnish Order of the White Rose; Honorary member of the Accademia di Santa Cecilia, Rome; Honorary Doctor of Music, Yale University and Heidelberg; Honorary Doctor of Philosophy and Professor of Lit., Helsinki; Honorary R.A.M., etc., etc.

He is really a joint product of Finnish, Swedish, and Russian cultures. His formative years were spent at the inland town of his birth, where he received his preliminary and preparatory education, which was typically Finnish. His home life and upbringing were Swedish, and in his youth there were many families of the highly educated Russian army officials at Hämeenlinna, with whom he associated freely. This early period at Hämeenlinna was rich in musical experiences, favorable to the development of the budding composer. The experiences included activity within the home circle as well as outside, for Sibelius comes from a musical family. His brother and sister are musical and so were his relatives for many generations back. We may say that his musical gifts are hereditary. Like all geniuses, Sibelius is a happy synthesis of talents scattered here and there among ancestors. Probably not one of his forebears had enough ability to become especially noted as a musician, even if the environment had been favorable, but fortunate marriages, each one adding some desirable quality, ultimately produced a combination of traits which, with the aid of propitious environmental influences and suitable education, have produced this Finnish musical genius.

At the age of five Sibelius already began to show interest in what

was to be his chosen art. At nine he began his music lessons seriously, and at ten he made his bow as a composer with a piece of descriptive music written for violin and violoncello, entitled *Vesipisar* ("Drops of Water"). This was the beginning of his enormous production. The number of his works is well over two hundred, including seven symphonies, several symphonic poems, orchestral and choral compositions, a violin concerto, a string quartet, songs, piano and violin music. His productivity has been made possible partly by the intelligent action of the Finnish government in granting him a modest pension, so that he can devote his entire time to his art.

Some critics have regarded Sibelius as a "composer who is singing praise to his native land, Finland." But, if we consider his output as a whole, we find little nationalism in it. The texts of some of his songs are drawn from such internationally recognized poets as Shakespeare, Maeterlinck, Strindberg, and Rydberg, among others. The themes of many of his compositions are strictly classical in style. The fact is that he does not belong to any established school, past or present; nor has he founded any new school of his own. He has little in common with his contemporaries. Musically considered, he is a solitary figure.

His response to so-called "modern" music is unsympathetic. It may safely be said that in his estimation much of it is just noise and not even organized noise. It is not music in his opinion any more than parody is poetry or burlesque is drama. He dismisses the more bizarre examples of it as works written by their composers merely to catch the attention of the larger and less discriminating section of the concert-going public.

It is reported that, in presenting a number of his works to a German publisher, Sibelius remarked:

"Other composers are serving cocktails of different colors, but I bring with me a pure spring water."

This modest, somewhat sardonic metaphor is not a careless expression. In fact, it aptly distinguishes the character of his music from that of most of his contemporaries. Cocktails—stimulating and more or less mysterious in their ingredients—are often opaque, for all their coloring. Spring water, on the other hand, is clear and transparent and has the power of reflecting its surroundings faithfully in their true, ever changing forms. Sibelius's music is just such

"spring water", reflecting honestly the manifold and constantly shifting colors and forms of life.

* *

*

Sibelius lives in semi-seclusion in his villa, Ainola,² at Järvenpää, thirty miles from Helsinki and about a hundred yards from the main highway going north. It nestles among the aged pines and spruce trees and luxuriant juniper shrubs. Here and there grow silver-skinned birch trees, adding color and contrast to the forest. There is no underbrush, and it is evident that someone has done much walking among the trees and listened to their whispers and to the deep, sometimes melancholy murmur of the Northland wind. There is an atmosphere of poetry over this sleepy wood.

Tile-roofed Ainola is exceptional in style; as different from an ordinary dwelling as its master is from an ordinary mortal. Its surroundings have not been disturbed, but, instead, reverently protected. The scenery beheld from Ainola is picturesque and mysterious.

Lawn, garden, and large flower-beds are well kept. There are bird shelters and bird-feeding stands near the house, which, especially in the cold Finnish winter, are eagerly patronized by the birds. The exterior of the villa reflects a rugged natural beauty.

Inside Ainola everything is designed for comfort, usefulness, and charm. One is compelled to believe that the designers of the retreat have striven for that rare quality, too often overlooked by the average architect—mood—, so different is the atmosphere of one room from that of another. There are rooms that have been furnished and decorated with elegance and refined taste, but most of them are arranged with informal simplicity. The large library has shelves reaching from floor to ceiling, laden with carefully selected and much used books, ranging over a multiplicity of subjects and illustrating Sibelius's broad culture.

There is one room in Ainola that is very little known—the master's study, to which strangers are seldom admitted. There Sibelius dreams and composes his masterpieces. Occasionally, if one cares to listen, a stream of peaceful melodies may be heard from this inner sanctum. Sometimes these serene improvisations swell into loud thunder resembling the trumpets of Judgment Day.

The observant visitor will notice that everything in this unique,

² Ainola signifies "the abode of Aino", which is the given name of Madame Sibelius.





Dr. Christian Sibelius, father of the Composer



Family Trio

Jean Sibelius, violin; his sister, piano; and brother, cello



Sibelius as a Child with his Mother,
Mme. Maria Sibelius

(All pictures from *Suomen Kuvalehti*)



Nook in the Living Room at Ainola
Mme. Aino Sibelius and her brother, Professor Järnefelt
(Photo from Suomen Kuvalehti)

Jean Sibelius



Villa Ainola

(Photo from *Suomen Kuvalehti*)



Sibelius and Mme. Sibelius in a Nook of the Library at Ainola

(Photo from *Suomen Kuvalehti*)



Sibelius at the Piano
(Photo from *Helsinki University Chorus program*)

lovely home has been made or acquired to serve a definite purpose. Pictures, furniture and fixtures, carpets and decorations, are carefully and judiciously selected according to a definite plan, to create an effect in harmony with a personality.

Ainola, as a whole, is itself a work of art. Sibelius occasionally leaves it to visit various music centers in Europe in order to keep abreast of musical currents—his aversion to eccentricities in modern music does not prevent him from wishing to be informed concerning new developments, in the hope that he may chance upon something that will arouse his admiration—, but as a rule he retreats hastily back to Ainola's peaceful shelter. One visit that the master recollects with especial warmth is his trip to the United States in May, 1914. The majestic Atlantic, the new world, the reception and hospitality of the American people, a great music festival at Norfolk, Connecticut, at which a concert of his compositions was presented under his personal direction, and finally the occasion at Yale University when he was awarded the honorary degree of Doctor of Music—all these furnished stirring experiences and enriched his imagination.

Some years ago Sibelius was offered a professorship in the Hochschule in Vienna, and also in the Eastman School of Music at the University of Rochester. While these offers were exceptionally tempting and financially much more lucrative than any that Finland could ever hope to extend him, he declined both. Evidently he prefers Ainola's peaceful surroundings and familiar forest, where he has lived so many fruitful years.

Sibelius is a great lover of freedom, both physical and spiritual. He dislikes anything that might confine him or force him into harness, and this is true in connection with small matters as well as great. That is why, for example, he always wears collars several sizes too large for him. His shoes are especially made for him by hand, in Berlin, by a skilled shoemaker. Nothing else satisfies him. There are plenty of shoemakers in Finland who could fit him just as well, but in his world these German-made shoes are the best, and he must have the best. He dresses with scrupulous care, in loose, custom-made clothes, usually in dark blues, grays, and whites. Smoking is an enjoyment that he values highly, though nothing but the largest and best Havana cigars will satisfy him. He also relishes properly aged and blended liquors and wines, though of late he is said to have turned teetotaller.

The master is an epicurean of the highest order. He insists on good food always. Game is his favorite dish. Partridge, wild duck, wild goose, not only supply rich protein food for his body, but also appeal to his taste. The game must be properly prepared, and eaten in an atmosphere of festivity. His table is loaded with food and multicolored fresh flowers. He likes plenty of light when he eats, and the chandelier over the dining-room table is lit, even on the most brilliantly sunny day. Culinary art in his estimation is one of the most important of all the arts. He is not an ascetic. He demands his full share of everything from life and enjoys completely all its gifts.

Outwardly he is a powerful man, rather large in size, with good posture and healthy appearance. He seems to be a man in the sixties rather than in the seventies. The color of his expressive face is ruddy; his marine-blue eyes under scanty eyebrows are set off by strange, vertical wrinkles. His nose and sensitive mouth are well proportioned to each other. His head which, until some years ago had a crop of brown, unruly hair, is now shaved clean. There is a combination of the old Roman Emperor and the modern English gentleman about him. He radiates nobility of mind and powerful personality.

Sibelius is distinctly a "home-loving" person. Many so-called Bohemian artists would be shocked to find him surrounded by so much comfort and luxury. He is moderate in his habits; everything about him is done with care and thoughtful orderliness.

But if he is a surprise to the average Bohemian artist, he is a still greater one to the usual representative of the bourgeois class. He can fill all the requirements of the perfect host; eat, drink with his visitor with zest, propose toasts, talk interestingly, relate colorful anecdotes, and laugh without restraint; yet the bourgeois guest soon discovers that the host is very different in his mental make-up. There is something puzzling, far away, hard to understand, about him. It is difficult to form the right kind of an intellectual contact with him, and the typical bourgeois has to confess to himself that he and Sibelius live in totally different worlds.

When evening changes into night, when the visitors have gone and the household has retired, the master often does not even think of going to bed. The silent hours of the night are full of most intensive life to him, and he refuses to waste them. The expression on his

face, gay in front of daytime visitors, is now solemn. Those strange, upright wrinkles on his brow are now much deeper. He is looking somewhere far away, and it seems that he has completely forgotten his surroundings. It is impossible to say what he is thinking about, but we may surmise that he is roaming in the limitless world of abstraction. This silent loneliness is to him an opportunity to hear the glorious music of the spheres.

THE DEATH OF A MUSIC CITY

(VIENNA: 1600-1938)

By MAX GRAF

THERE are such things as vanished cities. The most famous of them is Venice. During the 15th and 16th centuries, the merchant ships of Venice carried home from the East silks, ivory, spices, and precious goods of all kinds which were forwarded to the countries of Northern Europe. The lion of Venice was a familiar sight in the cities of Dalmatia, on the islands of the Ionian Sea, and as far away as Rhodes. Representatives of Venice governed in Padua, Verona, and Brescia. The riches of the Queen of the Adriatic were converted into costly marble palaces, aristocratic villas near Padua, imposing church edifices, magnificence of all sorts, and a life of romantic and sensuous pleasure. The mood of elation that filled the affluent city shone forth from the canvases of the great Venetian painters—in their glowing colors, in their lavish portrayals of handsome women—and was reflected in the general richness of decoration that filled the city. Never before, and never since, has the world witnessed such a feast of color as that which Venice provided at the height of its development.

But there came a day when this feast was over. The trade upon which Venice had grown rich flowed through other channels. The city began to lose its wealth. At the beginning of the 18th century there was a last flare-up of its vanishing splendor, a frivolous squandering of dying energies in carnivals and operatic productions. But then the life of Venice was really over, and the many colored palaces and churches, the picturesque squares with their fountains and their bridges, the broad canals and the little winding ones, the flag-staffs and monuments, became a sort of stage-setting for the travelers of the world, who delighted in the romantic memories that filled this dream-city. Even today, in the age of the motion-picture, Venice remains the city of romantic dreams—the wonder-city of the past.

And now the ranks of the vanished cities have received a new recruit—Vienna.

The world has not yet come to a full realization of the magnitude of this loss. Burdened with manifold anxiety and care, struggling

for survival, civilization has hardly had time to consider the artwork that was Vienna, the music city, product of centuries of effort, now destroyed. Vienna as a musical capital grew up under a constellation of circumstances that will never be duplicated. It became the great city of music and the center of European music not simply because the population is musical, or because music is in the earth and in the air, in the rustling of the trees of the surrounding woodlands and in the murmur of the river as it flows past the city to the East. These are at most elements of the natural background for the musical greatness of Vienna. What grew up out of these natural surroundings is the product of history, and what history created in this capital of music was something which, like the splendor and beauty of Venice, could occur only once, just as a great human personality, formed by its own unique train of events, experiences, activities, sufferings and loves, is unique and irreplaceable. There will be music in Vienna again, but it can never be quite the music that the world loved—the music for which Vienna became the great city of music.

For Vienna was a European music capital, and it made music not just for the Danube Valley or for Austria but for the whole of Europe, nay, even for the world. The foreign visitor felt that this was so, that here he stood upon special ground. When Richard Wagner came to Vienna, in July 1848, he wrote to his wife: "Seeing Vienna again for the first time on a clear bright Sunday has had, I confess, a quite bewitching effect on me. It seems like another Paris, only more beautiful, gayer, and German." And a short time afterwards: "This Vienna is a glorious city. Everything here gives me such a warm and comfortable feeling. It is at once so homelike and so imposing. And such environs! I had forgotten it all, and this time I am truly bewitched." From the 18th century to our own time, countless letters of travelers from all the cities of Europe and America reflect the admiration and love of their writers for the great city of music, for its beauty and its warmth of spirit, for its *joie de vivre* and its truly musical atmosphere. I have often heard words of similar enthusiasm from the lips of a great musician who was thoroughly familiar with all the musical capitals of Europe: Richard Strauss. How often, after a beautiful opera performance, or a fine concert, he would greet me with the words: "This could happen only in Vienna!"

The rise of Vienna as the musical capital of Europe dates from the time when Austria assumed leadership in European affairs: the time of the Counter-Reformation. Until the beginning of the 17th century, other cities guided the development of European music. In the 13th century Paris was the leading musical city of the world, and the period of the early Gothic cathedrals in France is also that of the elaboration of the new artistic forms of medieval music. During this period the influence of French music reached from England to Prague, into the Danube Valley and southwards to Italy, even as far as Cyprus. In the 15th century, leadership passed to the cities of the Low Countries, and in the 16th to Italy, especially Rome and Venice.

Early in the 17th century Vienna rose to the rank of musical capital of Europe. Both the cultural and the political backgrounds of this development were impressive. In 1438 Vienna had become the capital of the German Empire, and in the Hofburg and chancelleries of Vienna negotiations went on which concerned the problems of all Europe. Austrian governors ruled in Milan, in Brussels, and in Naples. The empire of Charles VI reached from Prussian Silesia to Sicily and from Brussels to the Balkans. In the upheavals of the Counter-Reformation, the Turkish Wars, and the Wars of the Spanish Succession, new fortunes came into the possession of the aristocratic families, based on the conquests of Austrian generals and the acquisitions of the governors of newly won provinces. The churches and monasteries attained vast wealth. Meanwhile, under the Emperor Leopold I, who had married a Spanish princess, Spanish influence became very strong in Vienna. Not only was Spanish spoken at the Imperial court, but even among the populace Spanish customs came into vogue. The Spanish custom of kissing a lady's hand survives to the present day, and Vienna's famous park, the Prater, still bears a name derived from the Spanish *El Prado*. In the 17th century, Italian influence became predominant, not only on account of Austria's extended possessions in Italy, but also as a consequence of her close political association with the papacy. The monastic orders, which controlled education in Austria in the 17th and 18th centuries—the Jesuits, the Augustinians, and so on—, had their headquarters in Rome. At the court of the Austrian Emperor in the 18th century Italian was spoken, and the greatest Italian poet

of this period, Metastasio, was attached to the Viennese court, and is buried in the church of the Italian Minorites in Vienna.

In 18th-century Vienna, with the streets full of natives of Germany, Hungary, and the Balkan countries, Spanish and Italian monks and Frenchmen seeking military service, Italian dealers, Turkish merchants, and adventurers from the four corners of the globe, one could not escape a realization of the relations of this city with all of Europe. Italian architects designed the palaces built by the nobility, both in the city and in its environs. Italian painters decorated the splendid new castles and sent floods of color streaming across the vaulted ceilings of the baroque churches. Burnacini and the various members of the Galli Bibbiena family painted the opera decorations for the Court; Pozzo and Carlone, the church frescoes. Prince Eugene of Savoy was the commander of the Austrian armies. The picture which Vienna presents as a city is still dominated by the great buildings in the Italian baroque style, constructed in the 17th and 18th centuries: the Court buildings, the Burg, built between 1668 and 1670 under Leopold I, the Chancellery of Charles VI, the "Favorita" where that Emperor died, the castles of Schönbrunn and Laxenburg; the great houses of the nobility with their caryatids at the doorways, their showy staircases, their ceiling-paintings; and the great churches, of which the Karlskirche, with its dome and its columns, is the most imposing. Architecturally Vienna is rather a northern outpost of southern culture than a part of the German cultural sphere. If we now imagine this baroque city of the 17th and 18th centuries filled with processions and cavalcades, with masked balls in the great halls of the Court and brilliant theatrical productions in the Jesuit schools, with companies of the Guards marching through the streets with their stately Spanish step, and in winter the sleighing parties of the nobility dashing hither and yon, we arrive at the picture of a great, gay European city with which during this period Paris alone, perhaps, might be compared. Here all the elements of European culture met and were fused: German, French, Italian, and Spanish, with admixtures of the Hungarian, Turkish, and Slavic East.

With the beginning of the 17th century, this city resounded with music. There had of course been both music and musicians in Vienna before this, and in some periods—such as that of the Dukes of Babenberg, when the Viennese Court was a center of the *Min-*

nesang, or that of the Emperor Maximilian I—the musical life of the city had been particularly rich. But in the 17th century, Vienna and its surroundings were simply overflowing with music. There was music in the Hofburg, music in the houses of the nobility, music in the cottages of the people. The Emperors themselves composed. Ferdinand III (1637-57), Leopold I (1658-1705), Joseph I (1705-11), and Charles VI (1711-40) form a continuous series of Emperor-composers. The last-named conducted many an operatic performance himself; and the Emperor Leopold was so proud of the operatic productions at his Court that he sent the libretti to his ambassadors in foreign countries by diplomatic courier. Operas were produced not only at the Hofburg but also in the statue-filled parks of Schönbrunn and Laxenburg, and under the trees at the Imperial summer palace, the "Favorita". At the great equestrian ballets at Court, opera arias and choruses were sung, and on the Imperial sleighing parties one of the sleighs carried a band of musicians. The Viennese nobility followed the example of the Emperor. Among them there were many musicians, and in the operas and ballets nobles often played in the orchestra. In the first half of the 17th century, Baron Storzenu composed ballet music for an opera by Draghi, and Baron Kielmansegg wrote an overture for a *Serenata*. As early as the period of the Turkish Wars, there were individual nobles, such as Count Sinzendorf, who had their own private orchestras. In the middle of the 16th century the schoolmaster Schmeltzl, who came to Vienna from Swabia, had written: "*Mehr Musicos und Instrument findtst du gewiss an keinem End.*" ("Musicians and instruments galore—nowhere on earth will you find more.") And in the 17th century the number of instrumentalists in Vienna was still on the increase.

The music of the Austrian capital during the 16th, 17th, and 18th centuries was Italian music. Italian opera composers like Marc' Antonio Cesti, Marc' Antonio Ziani, and Antonio Caldara were attached to the Imperial Court, and furnished the music for operas, festivals, ballets, and church services. The famous choir and orchestra of the Emperors were already in the last third of the 16th century filled with Italian musicians. These musicians came from Venice *via* Graz, where in 1566 Annibale Padovano had become Kapellmeister at the court of the Archduke Charles, or *via* Innsbruck, where the court had family ties with those of Ferrara and

Tuscany. When Ferdinand of Styria ascended the Imperial throne as Emperor Ferdinand II, in 1619, he united the court choir and orchestra of Graz, whose membership under the Kapellmeister Priuli was predominantly Italian, with those of Vienna. Italian music flooded the entire Danube Valley, as well as the Alpine lands south and west of Vienna. Even in the great monasteries on the Danube, Italian operas were sung. Salzburg, under the rule of show-loving bishops, became a miniature Rome, and one of the greatest Italian opera composers of the 17th century, Agostino Steffani, worked in Munich. Pleasure in sensuous beauty of tone and melody has remained characteristic of South-German music since this period.

At the same time, the Church was educating the populace to a taste for Italian music. The churches were in fact the concert-halls of the people, and the music of the high masses on feast-days was always in the Italian style. The masses of the Vienna Classicists long preserved this festal, Italian character. It is clearly present in those of Haydn and Mozart. The masses of Beethoven, who had grown up in a Catholic principality, are true baroque masses. Those of Schubert have the characteristic sheen and the ingratiating melody of Italian music. And in our own day, in one of the loveliest baroque cloisters of the Danube Valley, Anton Bruckner wrote masses in which modern musical materials were used to breathe new life into the old South-German mass tradition, which stems originally from Venice.

This abundance of Italian music that filled Vienna and decisively influenced its musical taste joined forces with the music of the Viennese folk. Nowhere else in Europe did such a union take place. The 17th century was a period of Italian music throughout Europe. Italian operas were sung at all the courts of the Continent and Britain. In Dresden, Munich, Brunswick, Hanover, London, and Madrid, Italians composed the operas and sang them, wrote the libretti and painted the scenery. But nowhere except in Vienna did this Italian superstructure rest upon a foundation among the populace, so that when at the end of the 18th century the flood of Italian music receded beyond the Alps, the only fields it had fertilized were those of Vienna, because here art-music and folk-music had met, and the soil had been prepared to absorb its fructifying elements.

Among the compositions of Schmelzer, who composed the ballet music for the Court of Leopold I, there is an *Aria Styriaca*—that is,

a piece based on Austrian folk-music. In his *Partite ex Vienna*, which appeared in Leipzig in 1681, there is a *Prater tantz zu Wien*; a *Wienerisches Ballett* exists in Kassel. But Schmelzer also had an ear for the Slavic folk-music of Austria, and in his *Kremsier Suiten* Hannakian (Moravian) themes occur. At the time of Leopold I, too, there appeared the first Vienna *Liederbuch: Ehrliche Gemuethserquickung. Das ist: Unterschiedliche annehmliche Gesaenge* ("Spiritual Refreshment. That is, Various Agreeable Songs"; Vienna, 1686). This book contains numerous popular melodies of the Vienna that had just repulsed the Turks—such, for example, as the genuine folk-dance melody that goes with the rude poem of the *Steiermärkischer Raufjodel*. Hungarian, Slovakian and Wallachian melodies are preserved with some keyboard music in a manuscript in Budapest, dating from about 1680. The finest bit of vocal music that has come down to us from the time of the Turkish Wars and the Siege of Vienna is the song, still sung today, of *Prinz Eugen, der edle Ritter*.

The soil of Vienna brings forth everywhere, in the 17th century, a great harvest of folk-music, music not of the Viennese alone but of the various peoples that made up the Empire. For Vienna was already in these times a city of many peoples. Its new baroque palaces housed nobility of Bohemia, Hungary, Italy, and Croatia, and its merchant class included Italians, and after the Turkish Wars many Turks as well. At the beginning of the 18th century the Serenades, which on a fine summer evening were to be heard in every square, were particularly full of folk-melody. Marches and popular dances provided inspiration for composers before Haydn—men like Zach and Wodiczka, for example, who informed symphonic music with a folk flavor, and whose names indicate that they were Czechs, but who wrote Austrian folk-melody because the air that all these Danube peoples breathed in common was Austrian. On the other hand, Haydn derived inspiration from the melodies of the various nations under the Austrian Crown. He made use of Croatian, and—like Beethoven, Schubert, and Brahms after him—of Hungarian melodies. Viennese music is not conceivable without this mixture of various national strains. It was a mighty river into which flowed tributaries from many lands. It was never the music of a national culture—always the wonderful union of musical influences from the entire European community. The greatest popular musi-

cian of Vienna, the Waltz King, Johann Strauss, had Spanish blood in him. The greatest popular actor, Girardi, was of Italian origin. Most important to the development of Viennese music was the nearness of Slavic Bohemia and Moravia, for numerous Viennese musicians were natives of these countries, where music was taught in every school. The great Gluck spent his youth in Bohemia, and the many soft, Slavic echoes in the music of Franz Schubert are easily explained by his Silesian origin.

At the end of the 18th century the combined aristocratic and bourgeois culture of Vienna is gradually transformed into a culture of the middle class. At the time of the great Vienna classicists, Haydn, Mozart, and Beethoven, there is still music-making in the palaces of the nobility. The patrons and friends of Beethoven are aristocrats; they include an Archduke; and the première of the "Eroica" Symphony takes place in the palace of Prince Lobkowitz. But a new class is rising fast: the class of prosperous merchants, officials, and scholars. Vienna's musical life acquires a broader base; yet without the riches and variety of baroque culture the classical period of Viennese music cannot be imagined. During the time of the Empress Maria Theresa, who had established the political bond with France, Austrian culture had been enriched by an infusion of French elements. In the Court Theater at Schönbrunn, French operas were sung, and during the period when Gluck was music-director at the Imperial Court he composed a whole series of French comic operas. In the popular theater of the period French influences are likewise evident. Stranitzky, one of the founders of the Viennese Volkstheater, made use of music in the manner of the French *vaudevilles*. From this point the way is clear to the use of the French *romance* type of melody, which Haydn, who as a young musician had composed for Stranitzky's theater, employed in his Military Symphony.

In their youth, the Vienna classicists were surrounded by baroque music. Haydn grew up with Italian baroque music, as a member of the choir of the Stefanskirche and as Kapellmeister for the Esterhazys. Mozart received his first musical impressions in Salzburg, whose great cathedral had been designed by Italian architects and dedicated with the music of Roman composers. The Court Kapelle of the Archbishops of Salzburg still contained many Italians. And the music for the mythological and allegorical festivals produced by

the students in the university there was Italian operatic music. The young Beethoven grew up at one of the most brilliant ecclesiastical courts in Germany, at which Italian music had been lavishly and assiduously cultivated in the Jesuit churches and schools since the 17th century. The music of the Classicists retains the full brilliance of the baroque in what was really already a period of German bourgeois ascendancy. Haydn wrote Italian operas and an Italian oratorio; Mozart's music abounds in Italian melody; even Beethoven wrote Italian concert-arias and an Italian song. And both Beethoven and Schubert studied with the Court Kapellmeister, Salieri. Haydn, Mozart and Beethoven united this Italian influence with Austrian folk-elements on the one side, and with humanistic and philosophic elements on the other, and out of this fusion, possible only in a city which since ages past had been a melting-pot for different cultures, they created the great Viennese Classical style. Works like the symphonies of Haydn, the *Zauberflöte* of Mozart, and the sonatas and symphonies of Beethoven are the products of this combination. With Haydn it is the folk-element that predominates; with Mozart the Italian influence; with Beethoven the humanistic and philosophic tendency.

Even after the Classical period, the musical life of Vienna, at the crossroads of East and West, North and South, retained its international character. In Mattheson's opinion, Vienna and Munich, like Rome, lay on the map of the *castrato* countries. Vienna seemed to him much more southern than northern in character. And in a sense that impression was correct, and even applies to 19th-century Vienna. For the relations of the Austrian capital with Italian music remained close even in the 1800's, this Italian music having been one of the basic elements of Viennese musical taste for centuries. In 1821, Rossini conducted four opera performances in Vienna. Donizetti wrote two operas for Vienna—*Linda di Chamounix* and *Maria di Rohan*—and Verdi conducted four performances of his Requiem and one of *Aïda* there. Even in recent years, the Italian opera *stagione* was one of the regular events of the season, and each year on the first of May elegant society rode from the Prater to the Hofopern-theater to listen to the Italians. The warm-blooded, sensuous feeling of Vienna for music was closely allied to that of Italy. The baroque feeling of the Catholic Church, with its love for majestic music, and its delight in the pomp of the *ecclesia militans*, in trombone fan-

fares and solemn processions, bound Vienna much more closely to Italy than to the Protestant North.

Besides the melody of Italian opera, the *haut monde* of Vienna loved the taste and spirit of the French, and operas like Bizet's *Carmen* and Massenet's *Werther* started their conquest of the world in Vienna. The same is true of Smetana's *Bartered Bride*, which was revealed to the world during Vienna's Exposition of Theater and Music in 1892. The spirit of the Viennese public remained without prejudices, broad and cosmopolitan as it had been in the 18th century, when the Empire included Slavs, Hungarians, Italians, and Belgians. The attraction of this spirit was still strong enough in the 19th century to draw men like Brahms and Richard Strauss to Vienna. Brahms came to Vienna shortly after his years in Detmold had succeeded in transforming his early passionate and stormy North Sea romanticism into a controlled and conscious classicism. Richard Strauss's appearance there came after the baroque world had revealed itself to him, in *Der Rosenkavalier*—that world into which, in such works as *Die Frau ohne Schatten*, *Die ägyptische Helena*, and *Die Josefslegende*, he was to enter ever more deeply. Brahms sought and found the Vienna of the classicists; Strauss, the Vienna of the baroque. These were the last two great musicians for whom Vienna at a certain stage of their creative development had a decisive significance—the last two who really understood the greatness of Vienna.

The three-hundred-year history of Vienna, beginning in 1600, is a closed form, a unity. In the course of that history, externals continually change, but the spirit remains ever the same. No other musical city of Europe presents such a picture. The musicians and music-lovers who came into its orbit felt that here the ground was particularly rich, the air particularly gracious, for musical development; that here music was not an ornament but the very essence of life itself. There was never a time in all those three centuries when great musicians were lacking. No class of society failed to take part in the musical life of this city. A popular musician like Johann Strauss, who was equally admired by Brahms and Wagner, whose music spread all over the world, and who is still considered the perfect exponent of the spirit of Vienna, is a unique phenomenon. Even in the field of popular music, usually pretty closely bound to its native heath, Vienna made music for the whole world.

Vienna became this great city of music when Austria became the

chief state of an empire that spread from one end of Europe to the other, and that embraced people of many tongues. Its position above national boundaries was strengthened by Catholicism, whose champion Austria had been during the time of the Counter-Reformation and the Turkish Wars. As long as these foundations for Vienna's position as a musical city held, it never lacked important musicians and great music—music that belonged to the whole world. The first great shock to its security came as a result of the Great War, which separated the peoples all of whom Vienna had served as capital city. But as long as Vienna felt itself the spiritual and cultural capital of the Danube lands, a European city, whose task it was to uphold great traditions in a changed world and under new social and political conditions, all was not lost. Indeed even after 1918 Vienna continued to make music on a grand scale for the whole world. The Staatsoper, the Philharmonic Orchestra, and the festivals at Salzburg were among the great spiritual values of European culture, and enjoyed, along with Toscanini and Bruno Walter as their artistic leaders, the admiration of all nations. People came from all over the world to Vienna and Salzburg as shrines of European music. Vienna's strength was by no means exhausted; as a seat of culture it remained a spiritual and artistic treasure of the first order; and not of old age did it die. It was crushed under the heel of the military invader who tramped in on the 13th of March, 1938.

What was destroyed that day was the Vienna that still dared feel itself a member of the European community, the Vienna that bound different peoples and different cultures together in an atmosphere of freedom of the spirit, the city that belonged to the whole world. What was destroyed that day can never be revived, for traditions that have once been interrupted can never be brought to life again. Traditions need constant care. In the three-hundred-year musical history of Vienna there had not been a day when the past had not entered into fruitful union with the present, nor a day on which the sum total of Viennese music had not been added to. Vienna, the music city, is dead—dead as Venice, the city of painting. The monumental history of this unique home of music is ended. What remains is nothing but old buildings in which great music once was written, and the graves of great musicians—melancholy reminders, like the palaces of Venice, of a glorious past.

(Translated by Arthur Mendel)

HUGO WOLF'S CORREGIDOR AT MANNHEIM

By ROBERT HERNRIED

THE only real stroke of good fortune in Hugo Wolf's life was the winning of a group of friends who devotedly and untiringly strove on behalf of his work, helped him gain successes, and thereby brought into his life the drive for further creation.

One of the most active of these friends was Oskar Grohe, a judge of Mannheim. Out of a pure enthusiasm for art he had written Wolf in 1890, saying that he had induced Felix Weingartner, at that time court conductor at Mannheim, to perform Wolf's orchestral works. "Highly honored Sir and Friend!" the impulsive Wolf had thankfully called him in replying. Prepared by a card of Grohe's to Wolf's agent, the composer had known everything in advance; only twenty-four hours earlier he had said of Mannheim that it would be well rewarded "to plow up its healthy musical soil". Thereafter both men maintained the closest relations, which became intimate after Wolf yielded to the urging of his newly-won friend and visited Mannheim in 1890. Grohe's inner sense of balance, the manly earnestness with which he held his ground against Wolf's outbursts, his never-tiring devotion, and his unfailing, ministering affection, preserved this friendship until the end of Wolf's life in the face of serious difficulties. Yet Grohe never retreated from expressing views opposed to Wolf's, and he even frankly stated doubts concerning operatic material chosen by Wolf and concerning the way it was handled.

Wolf's opinion of Mannheim as an art center was in a constant state of flux. While on October 19, 1893, he congratulated Grohe on his moving back to Mannheim, that place "where men are men" ("*wo Männer daheim sind*"),¹ he no longer attached any value to the performance of his Lieder at Mannheim as shortly thereafter as January 10, 1894, when Berlin beckoned him. However, it was only fourteen days later that he announced (from Berlin) his projected arrival at Mannheim. If artistic considerations spoke against a performance of one of his works, he would become inexorable and

¹ In the German this phrase is a play on the word "Mannheim", literally, "home of men".

immediately take a dislike to the place that would not grant unrestricted freedom to his artistic will, only to be fired with love for it once more, if satisfaction was rendered him. Thus he wrote on November 7, 1894: "Frankly speaking, being performed in Mannheim does not greatly matter to me." However, a year later he exulted (to Grohe): "Hail Mannheim! This damned square nest² does credit to its name, and my nearly extinguished feelings for the place are reawakened."

From then on his affection for Mannheim as an artistic center remained steady. The fact that the music-dealer Karl Ferdinand Heckel had decided, through the intervention of Grohe, to take over the agency for the Wolf Lieder published by Schott, may have had much to do with this.

And then came the "miracle" that was to associate Hugo Wolf's name forever with that of the artistic center Mannheim: "A miracle, a miracle, a most unexpected miracle has happened!" In these words Wolf informed his friend Grohe, on January 18, 1895, of his rediscovery of Rosa Mayreder's libretto adapted from Alarcon's novel, "El Sombrero de Tres Picos", previously rejected by him. He peevishly rejected the doubts expressed by Grohe and Emil Heckel after they had read the libretto, for the whole man was aflame. And the fire of his creative instinct burned until the opera was finished, hardly half a year later.

* *
*

While Wolf devoted himself with the same fiery zeal to the instrumentation of his first stage-work, his friend Grohe was working for him in Mannheim. By virtue of Grohe's distinguished position in the public as well as the musical life of the place, he was able to obtain for his friend something for which most composers must wait years and years: the acceptance of a first opera for a distinguished stage. For Wolf this was to be the Court and National Theater of Mannheim. It was from Rosa Mayreder that Wolf got the news that the conductor Röhr wished to give a performance of his work there. (Grohe kept himself in the background to avoid receiv-

² This is another play on words. The German word *Nest* is not only the equivalent for the English "nest", but also the term for a "one-horse" town. The adjective "square" is applied, since Mannheim is notable among German towns for the regularity of the way in which it is built. It consists of twelve parallel streets, which other streets intersect at right angles so that 136 square blocks of equal size result. The blocks are distinguished by numbers and letters, in the American manner.

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Musik 22. August 1855

Der Corregidor

Der Corregidor



Page 1 of a holograph copy of the piano reduction of
 the Prelude to *Der Corregidor* (see further overleaf)

(By Courtesy of The Beethoven Association)

Inscription to Dr. Heinrich Werner:

Dem verständnisvollen u. opfertreudigen Freunde u. Förderer aller Kunst—Enrico—
sendet als schwaches Zeichen unbegrenzter Zuneigung diesen musikalischen Gruss
zum Zeitvertreib der Weihnachtsfeiertage

HUGO WOLF

Matzen, 22. dezemb. 895

To the understanding and self-sacrificing friend and furtherer of all art—Enrico—
in slight token of boundless affection, as a pastime for the Christmas holidays, this
musical greeting is sent by

HUGO WOLF

Matzen, December 22, 1895



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ing credit). So great was the composer's confidence in the power of his work that his letters express neither a cheerful word nor agreeable surprise. On the contrary, he came forward with demands.

On January 20, 1896, he set the condition, to Grohe, that the work must be performed that very spring. A week later he announced to this friend the receipt of two letters from Röhr, the second of which asked, in the name of the management, for the delivery of all the musical material for the sum of 500 marks. "After payment of this sum the management will consider the material delivered as its own property. In any case the management must consent to release the material for printing, which naturally need not take place until after the first performance. On this point I shall speak my mind to Röhr more clearly."

Grohe, ever a faithful counsellor of his friend, appears to have made each of Wolf's letters the subject of oral discussion with Dr. August Bassermann, at the time the manager of the Court theater. For the following correspondence shows that, without further exchange of views with Wolf, the management, in its drafts of the contract, went far in taking account, not only of Wolf's request already mentioned, but of others. Thus Wolf wrote to Grohe on January 29, 1896: "With regard to the proprietorship, to which the theater management of Mannheim makes claim, there is one peculiar thing. It is obvious that possession of the copy of the full score and vocal score does not interest me, but, as the sole transcript, it is extremely valuable to me with respect to the printing since the indications for performance etc. are most accurately entered in my handwriting in that score, and this copy is suited as is no other to serve for the engravers. The management of the Mannheim theater ought to concede to me the right to make use of the full score or vocal score, so far as this use bears on the engraving. Otherwise I cannot surrender my proprietorship. As regards the six percent royalty, I agree to it for the present, but I will not bind myself for more than ten performances (which they in turn must guarantee to me within a fixed period of time). After the run of ten performances the contract must be renewed." Finally, after much negotiation by Grohe with the management, Wolf wrote his friend on February 4, 1896: "In view of the fact that since it is now most important to bring the opera onto a stage as soon as possible, I shall consent to the conditions proposed by the management. But I shall not permit my

work to be performed on another stage for a six percent royalty."

A composer hankering after a performance does not write like that: the "king of the new art", as Detlev von Liliencron called Wolf in his memorable poem, is condescending to deal with ordinary mortals.

On February 6, 1896, the management sent Wolf a draft of the conditions of the contract, with the following letter, which I draw (as I do all the remaining letters of Dr. Bassermann) from the record-book, No. II, of the Mannheim Theater, covering the period from December 17, 1895, to March 10, 1897.

J. 102
Hugo Wolf, Esquire
Composer.

Mannheim, February 6, 1896.

c/o Prof. Mayreder
IV. Plösslgasse 4.
Vienna.

Dear Sir:

At the suggestion of Dr. Grohe I am sending you a draft of the contractual conditions under which a performance of your opera, *Der Corregidor*, could be made possible at the Court Theater of this city. The Grand-ducal Court Theater never commits itself to a fixed number of performances within a fixed time, and hence cannot grant this in your case. Likewise the proprietorship, once acquired, must remain with the Grand-ducal Court Theater. Furthermore, 6‰ for a work taking up an evening is the customary amount for this Court Theater. As far as the manuscript score and the manuscript parts are concerned, you are completely free to use them in connection with a subsequent printing and, if you prefer, to exchange them for a printed score and set of parts.

Dr. Grohe tells me that you will consent if your work reaches performance here in the second half of the month of May; as things seem now, this time will also fit in with the arrangements of our repertory.

I am prepared to raise the sum of 500 marks stipulated in the draft of the contract up to 700 marks in case more than 500 marks are actually required for the copying of all the material, which should be cheaper in Austria than here.

I look forward with interest to your answer relative to this matter, and remain,

With high esteem,
Bassermann.

Of this, as of all the rest of the correspondence of the management—likewise of the following memorable contract—it should be observed that the handwriting is that of Hugo Grahl, the manager's secretary, and that consequently Dr. Bassermann should not himself be charged with the poor style. The indication ‰ (per mill) instead of % (percent) in the naming of the royalty must also be an oversight of the secretary's. Wolf, whose attention was called to this oversight by Professor Mayreder, husband of the libret-

tist, sent the draft of the contract to Grohe on February 10, 1896, with the explanation: "I shall only sign the contract if the symbol leaves no doubt attaching to the percentage." Wolf seems not to have sent the management itself an answer to the first letter—at least none was to be found in the archives of the National Theater. Also, an inquiry likewise sent out on February 10th, concerning the strength of the string section, is addressed, not to the manager, but to Grohe. "I must know", writes Wolf, "so that the correct number of parts will be delivered."

To both of the letters addressed to Grohe, Dr. Bassermann replied on February 12th with the following registered letter, in which the revised contract (printed below) was enclosed in duplicate:

J. 104.

Mannheim, Feb. 12, 1896.

Dear Sir:

Herewith I have the honor to send you the contracts for *Der Corregidor*. Will you please return both to me with your signature.

For the string section we need 4 first violins [parts], 4 second violins, 2 violas, 2 'cellos, 2 double-basses.

With regard to the date of the performance, as has already been conveyed to you, I have in view the second half of the month of May. Will you please send the solo parts, choral parts, and vocal scores here as soon as possible, so that the study of the work may begin.

Respectfully yours,
Bassermann.

The enclosed contract—an important document in music history—reads:

[Seal with coat of arms] Mannheim Court Theater of the Grand Duke of Baden.
Contract.

Between the management of the Court and National Theater of the Grand Duke of Baden at Mannheim and Herr Hugo Wolf of Vienna, the contract below has been agreed upon and concluded:

1.

The management acquires from Herr Hugo Wolf the work
Der Corregidor

Opera in four acts by Hugo Wolf

for performance at the Court Theater at Mannheim.

2.

The management is not permitted to sell the material of this work, to lend it, to copy it or let it be copied, or in any manner whatever to bring about duplication of the material or to permit same.

3.

a) The management will pay to Herr Hugo Wolf a fixed fee of 700 marks—in words, "seven hundred marks"—as the purchase price of the entire musical material. This consists of one full score, . . . vocal scores, . . . orchestral parts, . . . solo parts, . . . choral parts.

b) Moreover, the management will pay Herr Hugo Wolf for each performance a royalty of 6 percent of the gross receipts including the subscriptions.

4.

The royalty is to be computed quarterly and to be delivered to Herr Hugo Wolf post-paid at Vienna.

5.

The librettos will be obtained from the firm of K. Ferdinand Heckel of Mannheim.

6.

Whichever of the two contracting parties contravenes this contract in any point or fails in the fulfillment of any of the obligations undertaken thereunder, must pay the other party a forfeit of 1000 marks—in words, "one thousand marks"—without prejudice to the validity of the contract itself.

In any controversies that may arise from this contract, both contracting parties will submit to the jurisdiction of the courts of Mannheim.

7.

This contract has been drawn up, ratified and signed in duplicate.

Mannheim, February 11, 1896.

(Signed) Dr. Aug. Bassermann,
Manager.

(Signed) Hugo Wolf.

On February 14, 1896, Wolf wrote for the first time to the manager. It is a formal letter of thanks, obviously written from a sense of duty. It is, however, characteristic of Wolf's manner that he does not seek to ingratiate himself with the influential man of the theater. On such occasions his soul was wound up as if in a snail-shell; his high evaluation of his own artistic worth did not allow him to wring out of himself any more than the absolutely necessary words of thanks. His letter to the manager ran thus:

Vienna, February 14, 1896.

My dear Sir:

Since I have the honor to return the contracts with my signature affixed, may I be allowed at the same time, dear sir, to express my most devoted thanks for the kind good will that you have manifested towards the composer and his work.

With the assurance that I shall most zealously endeavor to comply in every respect with the obligations placed upon me, I remain,

Most respectfully yours,

Hugo Wolf.

About the same time Wolf sent the full score of the fourth act to Mannheim. In the same letter in which he notified Grohe of this, he expressed himself quite peevishly regarding the first performance of Weingartner's *Genesis*: "I congratulate you on the *Genesis*. Too bad about the unnecessary exertion and waste of energy. My poor *Corregidor* will have to make up for it. I am more than half

inclined, under such circumstances, to withdraw my work. The devil take it."



Now the nerve-wracking work of proof-reading pressed upon him. Add to this the wretchedness of his lodgings—and his ill humor can be well understood. Against the counsel of Heckel, who advised setting the price of the vocal score at fifteen marks, he insisted on asking twenty marks, for he was uneasy about covering the cost of printing, which he had undertaken to meet.

But soon there followed a sudden change of humor. A new period of song creation opened up before him, and in the short space of five weeks he wrote the twenty-four songs that form the second volume of his Italian Lieder. For the moment opera and performance were forgotten. His creative spirit thrust the finished work far into the background at the moment when new musical pictures, new sounds filled his soul.

Finally the day of the performance approached. It was to be May 22nd, the birthday of "his" master, Richard Wagner. But the great musical difficulties, above all the many copyist's mistakes in the instrumental parts, did not allow this date to be retained. On April 26th, Wolf wrote irritably to Grohe: "If the work is not *surely* brought to performance on May 22nd, but only on the 31st, I shall not appear at the première. I wish to be advised on this matter before May 12th." And in the postscript he even suggested, by agreement with Frau Mayreder, a postponement till the fall. Nevertheless, on May 10th he announced his arrival on the 16th, and expressed the hope that the work would be performed on May 31st, in spite of everything. He wanted to recover from his overwrought nerves in Stuttgart.

But the pressing demand of Röhr induced him to continue his journey from Stuttgart. As Decsey relates, Wolf was obliged to rush from the railroad station to a rehearsal with the orchestra, at which he showed such ineptitude in conducting that several musicians believed he either had not composed the work himself or had had someone else do the orchestration. He had quarrel after quarrel with the theater personnel. On this matter Joachim Kromer, the court singer, who played the part of Tio Lukas and is the only surviving

solo singer of the first performance, reported to me the following details:

"At first the personnel dealt with Hugo Wolf and his work with great devotion. Wolf had gained a really false impression if, as may be deduced from his letters, he believed that there was prejudice against his work. Perhaps the fact that not all the cast was really *first class* contributed to this impression. Above all, the exponent of Frasquita, Fräulein Hohenleitner, was not suited to this part. She was a soubrette of a light sort and a novice to boot, and thus not fitted for this purely lyrical rôle.

"With the exception of Rüdiger, who sang the Corregidor (he later went to Dresden) and myself, none of the singers were familiar with this style of music,³ and the great difficulties which the rehearsal presented, as compared with the usual requirements of those days, finally predisposed them against the work itself. Wolf's ineptitude in trying out the copied material and his self-conscious behavior, which seemed conceited and even arrogant to the theater people, helped to set up a certain resistance. Accidents and external circumstances sharpened the antagonism. Once Wolf came very late to a rehearsal, but a few singers were still absent. He then dropped a remark, as from above, that it behooved all singers to be in their place *before* him. This naturally aroused ill-feeling. I myself, being already familiar with Wolf's *Lieder*, remained free from this mood. At that time he used to rehearse his 'Prometheus' with me in his own lodging across from the theater (today 'B. 4, No. 4').

"To be sure, I myself did not have it easy with the continually irritable composer. This can be shown by an incident that took place at a soirée given by the court-singer Anna Reiss in honor of Wolf. I was chosen to perform several of Wolf's *Lieder*. The composer had undertaken to play the accompaniments. Then I made a small mistake in one of the *Lieder*. Wolf broke off in the midst of his playing and shouted: '*Kromer, what sort of incredible rubbish are you singing?*'—Naturally I was offended, but I remained calm and sang the *Lied* through to the end.

"The unfavorable criticism of the composer and his work, which was transmitted by most of the stage people to the public, had evil consequences for the *Corregidor*—to be sure, only at the second per-

³ Actually Wolf, in his letter of May 18, 1896, addressed to Rosa Mayreder, praised only these two singers: "The *Corregidor* and Tio Lukas are excellently cast."

formance. The first performance did not come into consideration in this connection, since, for a long time, it was customary at Mannheim to fête the composer at the première of his work, and, moreover, the whole personnel was on its mettle at the first performance. But Wolf, uncompromising as he was, had withdrawn his consent to accompany his *Lieder* at a benefit matinée, when he learned that vocal quartets by Thomas Koschat⁴ were to be performed on the same program. Thereupon the disaffection of the personnel grew to such a point that the participants in this matinée decided to absent themselves from the banquet after the première."

Then, on the day of the première, June 7, 1896 (a Sunday), Wolf sat in an unobtrusive seat in the upper circle of the court theater. There came over him anew the shudder of awe and of happiness he had felt, as every true artist does, at the time of conception, a feeling he thought had left him forever. With tears of heartfelt joy he silently embraced his faithful co-worker and friend, Rosa Mayreder, when she sought him out at his hidden seat at the end of the second act. He was profoundly stirred by the real birth of the work whose sounds he had heard deep within himself for so long. But the loud applause itself left him cold. His anger was forgotten, and the thanks were sincere that he expressed at the party after the performance and later in the following letter to the manager:

My dear Sir:

With regard to the first performance of my work, the *Corregidor*, which came off so successfully the other day, permit me to express my most heartfelt thanks to all those participants who did their best to make the evening such a fine success, with the particular request that you bring my thanks to the knowledge of the personnel.

Stuttgart, June 11, 1896.

Most respectfully yours,
Hugo Wolf.

* * *

"Send along the reviews! Report on today's performance!" he wrote from Stuttgart to Grohe on the day before he composed this letter of thanks. He could have had no presentiment that the second performance was to be disastrous to his work.

⁴ Thomas Koschat was a choral singer at the Court Opera at Vienna and the composer of very popular and simple songs.

The first performance had actually evoked perfect agreement in the Mannheim press. However, after the second performance a complete change of opinion took place in a Mannheim paper and in one from Ludwigshafen (the two towns are joined by a bridge over the Rhine). The Ludwigshafen journal—in a review that bore other initials than did the laudatory one concerning the first performance—in harsh language blamed not only the libretto but also Wolf's music, while the Mannheim paper wrote, in harking back to the first performance, of the "influencing of public opinion, the business of cliques and claques", and exaggerated "coterie-ovations", in order to let go at Wolf from a clear point of attack: "The merits of Wolf's opera and the talent of the composer were appreciated in this column too, and it has been a meritorious deed of our theater management that it made the way easy for the first opera of a talented young composer and brought it to performance. *But the fact is not that the composer was bestowing a favor upon the court theater of this town or upon this public by the performance of his opera.* It is much more fitting for the composer to recognize the favor that a fine stage, like the one of this place, conferred in accepting his work and bringing it to performance with such careful preparation and with such able forces." And further: "Yesterday all efforts to create enthusiasm were in vain."

Actually *Der Corregidor* was dismissed from the repertory after only two performances. The manager veiled the fact in a noble manner when he telegraphed the Dresden Court Theater the following in reply to its inquiry:

General Management, Court Theater, Dresden.

Repetition of twice successfully performed *Corregidor* impossible because of approaching close of season.

Bassermann.

Apparently Grohe saw to it that Wolf did not learn of the newspaper notices here quoted. In the soul of the composer were only sincere love and gratitude. "*Freund Heckel*" he called the publisher whom he had often harshly censured before, and towards whom, Heckel's son once told me, he acted so without restraint that, after the private performance of the second volume of the Italian *Lieder*, he responded to the applause of Heckel and his circle by actually striking them on the fingers. He also sent heartfelt greetings to the

"house-father" at Mannheim, to Robert Bassermann, the brother of the manager.

However, Wolf *forgot* the sum of 200 marks, received from the management, and left them in the drawer of his writing table in Mannheim. He did not recover the money and comforted himself with the words, "The devil take it!" When the full score was returned to him, he considerably shortened the fourth act (eliminating the equivalent of more than twenty pages of the vocal score) on the advice of Johann Nepomuk Fuchs, court conductor at Vienna. For this reason he wrote to Bassermann:

My dear Sir:

The full score of my *Corregidor* was delivered to me yesterday at my new residence, IV. Schwindgasse 3, and I am very much obliged to you for the friendly transmission of the same. I shall have an autograph copy promptly finished, since several theaters are already applying for the right of performance. In the fourth act I have effected a change, i.e., a shortening which will, I hope, improve the work. The variant is also to be found on a separate sheet inside the score belonging to the Mannheim Theater. With best regards, and particularly hearty greetings to your brother,

Gratefully yours,

Hugo Wolf.

Vienna, July 7, 1896.

How large were the financial returns for the composer from the Mannheim performances? A letter that Wolf addressed to Grohe on July 21, 1896, gives us information on this point. Here we learn: "The box-office of the theater at Mannheim recently sent me an account of royalties for the two performances of the *Corregidor* in the form of a receipt that I had to sign. I signed accordingly that I had received the money, but in fact I never got a single Kreuzer. *The royalties amounted to 173 marks, 4 pfennigs. Devilish little!*"

Obviously Wolf received this sum after sending in his receipt. But "devilish little" it really was, and even more so as, in the meantime, his agent and attorney, Dr. Otto F. Eirich, had received the money due from the theater and had doubtless deducted a commission.

Yet the first performance at Mannheim was destined to bear material fruit to the idealist. The Mannheim court singer, Anna Reiss, anonymously provided the composer with an income that was to make it possible for him henceforth to live for his work, without worry, in his new home, lovingly fitted out for him by friends in Vienna. And in a happy creative mood (after the Michelangelo

Lieder he began to compose a second opera, *Manuel Venegas*) Wolf wrote to Grohe on May 13, 1897: "What is the matter with the charming Mannheim people? Really, they are going through a folk-migration. First old Heckel comes down here and pays me a visit. Shortly thereafter I meet the manager, Bassermann, quite by accident on the street in one of the most out-of-the-way places in Vienna, and now is Fräulein Reiss to appear on the scene also? It would not surprise me at all if you too suddenly knocked at my door, for this invasion seems to work by contagion. I am really eager to see what other fine and good things will still come to me from Mannheim."



Yet misfortune was at work. The rejection of *Der Corregidor* by Gustav Mahler, then director of the Vienna Court Opera, meant the destruction of Wolf's fondest dream. And on September 19, 1897, scarcely half a year after the performance at Mannheim, Hugo Wolf suffered a mental collapse, from which he never recovered. The gripping horror of this tragedy strikes one deeply if one reads Edmund Hellmer's description. *Der Corregidor* always occupied his mind: "I have become director of the Court Opera, do you know that?" he shouted, and he "ordered" his work to be studied. Only by the admonition that he had to present himself in this capacity to the Imperial Chamberlain, Prince Liechtenstein, could he be induced to enter a carriage—which took him to the sanitarium of Dr. Svetlin. Four months earlier he had written to his mother: "I actually see a rosy future ahead. . . ."

POPULAR POLYPHONY IN THE MIDDLE AGES

By MANFRED BUKOFZER

MEDIEVAL polyphony, as it reaches us, embraces not only works written on a grand scale—like those of Perotin—but also simpler pieces, apparently intended to appeal to less highly trained performers and listeners. These, it seems, may with fairness be called examples of “popular polyphony” as distinguished from “art polyphony”. It is with the popular type that we shall chiefly deal in this article.

We shall not touch upon the origin of polyphony itself. That still presents many unsolved problems, which can hardly be discussed here. But we might mention, in passing, that the origins may lie outside the church, since the possibility of the secular origin of organum has been suggested, though not yet thoroughly investigated. We shall confine ourselves to considering polyphony as it is clearly vouched for in documents, either practical or theoretical.

The earliest really significant document pertaining to medieval polyphony is the anonymous 9th-century treatise, the *Musica Enchiridias* (“Manual of Music”).¹ Its examples are still a long way from the more developed organum and conductus, the principal representatives of polyphony about 1200. When, a few decades ago, these examples were restudied, some scholars, finding that the intervals consisted largely of parallel fourths and fifths, refused to believe that music so contrary to their creed could illustrate the actual practice of even a remote period.² They explained organum as the invention of monkish speculation, and maintained that among the ordinary people it was the custom to sing in thirds. This interpretation is untenable; and yet its influence has survived in the belief that singing in thirds is even older than singing in fifths. According to this belief, organum in fifths ousted the earlier thirds, which in turn supplanted the usurpers. But our first written testimony of a popular singing in thirds dates from no earlier than the end of the 13th century. If we

¹ Gerbert. *Scriptores* I, 152. This work was long falsely ascribed to the monk Hucbald.

² R. G. Kiesewetter, for example, claimed organum to be “a moral impossibility”, because, as he perceived it, it grates on the ears; and Hugo Riemann maintained, in his *Geschichte der Musiktheorie*, that popular polyphony had always made use of thirds.

date the *Musica Enchiriadis* at about 850, at the latest, we are left with a span of more than four hundred years in which we know positively that fourths and fifths played a prominent rôle in polyphony. And, it should be added, the *Musica Enchiriadis* treats of polyphony as of something already familiar.

To the theory, then, that the third was the interval naturally adopted by popular polyphony, is opposed the opinion that the third acquired a favored position only gradually. The logical corollary to the misconception of the third as something innate to human beings is the regarding of the fifth as an impossible basis for popular polyphony. It is, in fact, far from impossible, and the proof is to be found in several bodies of non-European polyphony, in which the fourth and fifth are stressed. Moreover, we have living evidence of a polyphony in fifths within the European orbit itself, in the form of the so-called "*Tvisöngur*" (plural, "*Tvisöngvar*")³ of Iceland. These duets are still sung, and they differ very little externally from primitive organum in fifths. The melody is accompanied by either the fifth above or that below. Whether to sing above or below is usually determined by the physical comfort of the singer: when he can no longer go upward with ease he crosses, through a unison, to the fifth below. For the most part, and especially at the full and half cadences, the melody lies below, thus adopting a procedure the opposite of the one we would ordinarily expect of a "popular" music. The *Tvisöngvar* are performed very slowly, as the *Musica Enchiriadis* tells us organum was sung. In the following example, a drinking song, the rude text contrasts strikingly with the solemn manner that would be adopted in an authentic performance.

Ex. 1. *Tvisöngur*: *O min flaskan* (after B. Thorsteinsson, *Sjálfstjórn*, 1906-09, p. 781)

Second voice

Melody

O, min flaskan fríð - - a! flest jég vilð-i lið - a, fríðlið,

far og kvíð - a, fyr en þig að miss - a; mundið mega.

³ See E. M. von Hornbostel, *Phonographierte isländische Zwiegesänge*, in *Deutsche Islandforschung*, II (1930), and A. Hammerich in *Sammelbände der internationalen Musikgesellschaft*, I (1900).



*Oh my beautiful bottle,
I'd much rather suffer
Chills and sickness
Than be without you.*

*I should like to kiss your mouth,
Your mouth, your mouth,
Your mouth so soft and fine.
More and more you have enchanted me.*

The cadence in measures 14-16 is especially worthy of notice. The voices move from a unison through a third to a fifth. The tones constituting the third have some of the character of passing tones (perhaps, owing to their length, it would be better to call them *appoggiaturas*) and the need for resolution imparts a dissonant quality to the resulting interval. That this interval is, indeed, perceived as a dissonance in this music is attested by the fact that it normally receives such preparation and resolution as we find here. Its regular treatment as a dissonance supplies circumstantial evidence supporting the view that our attitude towards the third has developed only in the course of time, through familiarity resulting from experiments undertaken in the course of polyphonic writing.

There exists an often cited account of part-singing, expressly described as popular,⁴ in northern England and in Wales in the latter years of the 12th century.⁵ It is by Giraldus Cambrensis, who says that in the north of England they sang in two parts and in Wales in many voices.⁶

The two-voiced method has been interpreted as having consisted of singing in thirds, but this is pure hypothesis, since no interval is named. It is much more probable that what Giraldus refers to is something in the nature of the *Tvisöngur*.

The second kind of polyphony described by Giraldus is, so he

⁴ *Nec arte tamen, sed uso longaevo.*

⁵ *Descriptio Cambriae*, I, VI, 189, *Rerum Britannicarum Scriptores* I, XXXVI. On the basis of this account, various music historians have maintained that polyphony is of "Nordic-Germanic" origin. The wish is here father to the thought.

⁶ Cf. J. Handschin, *Der Organum-Traktat von Montpellier*, in the *Festschrift für Guido Adler* (1930).

says, for as many voices as there are people (*quot videas capita, tot audias carmina*). We can more readily imagine his report of this type as referring to canons than his report of the first type. The earliest complete canon to come down to us dates from about 1240. It is the well known "Sumer is icumen in", which consists of a two-voice *ostinato* or *pes* with a four-voice canon above it, the whole thus being in six parts. That is, for the period, an unheard of number of voices, the number elsewhere attaining at the most to four. However, if we examine the canon closely⁷, we see that the apparent six voices, through doublings at the unison, are reduced, in a considerable portion of the piece, to a mere three. In no place do more than four real voices sound. The canon has a text in English, that is, in the language of the people. The two lowest parts keep interchanging their melodies, thus employing the device today commonly referred to by musical historians by the German name of *Stimmtausch*. Melodic interchange is perhaps the simplest method of keeping a polyphonic piece going. Since the singers exchange their melodic lines unaltered, the hearer's impression is one of simple repetition, modified only by differences in *timbre*. Since, in "Sumer is icumen in", the interchange in the two-voice *pes* lasts throughout the piece, it dictates the harmonic groundwork of the entire canon.

It might seem remarkable that such a complicated form as canon should be connected with popular music. We know, however, that successive entrances of the same melody in different voices occur in primitive non-European polyphony. It has indeed been stated that canon derives directly from melodic interchange, for, so it is claimed, if one voice, in a piece intended to employ this device, begins alone and is followed by a second, canonic imitation will result. But the proved existence of canon — not, however, of melodic interchange — among primitives, would seem to cast some doubt on the validity of the assumption that canon grew out of interchange. The examples of primitive canon show no great concern with vertical relationships, but the European examples of interchange show such concern very definitely. The latter fact might explain why, in the European manuscripts, examples of interchange antedate examples of canon, for interchange, under the circumstances, demanded notation. The pri-

⁷ Printed in H. E. Wooldridge, "Oxford History of Music", I (1901), 333 (2nd ed., I [1929], 185). Facsimile in H. E. Wooldridge, "Early English Harmony", I (1897), and in Grove's Dictionary as frontispiece to Vol. V.

ority of interchange in the documents, however, would not necessarily prove priority in practice. It is quite possible that canon and interchange represent two originally independent developments, becoming related to one another in the course of the 13th century.

It is of some interest that interchange, occurring with marked frequency in English 13th- and 14th-century music, is discussed by the English theorists Johannes de Garlandia and Walter Odington.⁸ The possibility of an English origin for this device is not weakened by its appearance in the 2-part hymns and sequences in the 12th-century manuscripts from the monastery of St. Martial in Limoges, since some of these pieces appear also in an English manuscript.⁹

In "Sumer is icumen in", the third plays a notable part as a consonance, if not such an important one as has been commonly asserted. This interval is prominent also in the pieces emanating from Worcester,¹⁰ beginning some forty years later. (These pieces, incidentally, make considerable use of interchange.) We observed above that the third in the *Tvisöngvar* has the character of a dissonance. The same is true of the third in the old organa. But the attitude towards the interval changed during the 13th century. We find, at the beginning of that century, compositions with *successions of parallel thirds*, the successions, rather than the appearance of a single third prepared and resolved by contrary and conjunct motion, proving that the interval is now regarded as consonant.

Medieval musicians had to experiment with the new art of consciously sounding different tones simultaneously. Especially in 4-voice music, it was inevitable that they should eventually come round to the third, if they wished to avoid the continual doubling of one tone. Theoretically the third was dissonant because, according to the Pythagorean calculation, which persisted through the Middle Ages, it resulted from a ratio other than the few that were accepted as producing consonances.¹¹ About the year 1300, however, the English theorist Walter Odington¹² suggested that the third might also be regarded as in the ratio 4:5, that is, in a rational rela-

⁸ Cf. Coussemaker, *Scriptores*, I, 116, 246. I intend to return to this subject in a special study.

⁹ Cf. J. Handschin: *Zeitschrift für Musikwissenschaft*, XVI (1934), 119.

¹⁰ Cf. Dom Anselm Hughes, "Worcester Mediaeval Harmony" (1928).

¹¹ The third is reckoned as consisting of two whole tones, each having the ratio 9:8; therefore $9:8 \times 9:8 = 81:64$ (this last representing the third). Further concerning Pythagorean tuning, cf. J. Murray Barbour in *Scripta Mathematica*, I (1933), 286.

¹² Coussemaker, *Scriptores*, I, 191.

tion, and thus the third was mathematically vindicated as a consonance, albeit as an "imperfect" one. We see theory here lagging somewhat behind actual practical development.

"Sumer is icumen in" is not the only example of 13th-century popular polyphony showing a propensity for the third. It does not necessarily follow, however, that all compositions of the period, containing parallel thirds, should be regarded as popular. On the contrary, there are compositions, highly artistic in character, that employ the third sometimes exclusively and that are still older than the extant popular ones.¹³ This tends to support the opinion that the third must have first developed in polyphonic art-music and been later adopted by popular polyphony.

The earliest examples of this popular music date from about 1280. The pieces are at first mostly for two voices, although in contemporary "art music" three voices were the rule. The popular pieces belong within the classification called "*gymel*".¹⁴ This term which, although applied to 13th-century music by modern writers, is first used in the 15th century, derives from the Latin "*cantus gemellus*", i.e. "twin song", and is therefore basically the same word as "*Tvisöngur*". Since, in "*gymel*" and "*Tvisöngur*" alike, nothing is stressed except that there are two voices, one may perhaps deduce that, in popular music, the existence of two voices in contrast to the single voice more usual in folk music, is generally regarded as something quite uncommon. In the *gymels* the principal melody is *notated* as the lower one, the other voice singing in thirds with it, at times above it, at times actually below. The crossing of voices, which takes place by contrary and conjunct motion through the unison, is an important characteristic of *gymel*. We find *gymels* in England, and one also in the Orkney Islands. The latter, the famous "Hymn to St. Magnus",¹⁵ has a Latin text, most other *gymels* English texts. The words are always religious, but we must not make the mistake of assuming that, in the Middle Ages, everything religious is not popular, or that everything secular is popular. We offer, as an example of *gymel* style, three sections from the sequence, *Risum*.

¹³ Several such compositions were published by J. Handschin in the article mentioned in footnote 6.

¹⁴ For details concerning the character of *gymel*, cf. Manfred Bukofzer, "The *Gymel*, the Earliest Form of English Polyphony", in "Music & Letters", XVI (1935), 77.

¹⁵ Easily accessible in Guido Adler, *Handbuch der Musikgeschichte I* (2nd ed., 1929), 167; Heinrich Besseler, *Die Musik des Mittelalters und der Renaissance* (1931-35), 175. The opening of the upper part is quoted, with other words, by the 14th-century English theorist, Robert de Handlo (cf. Coussemaker, *Scriptores I*, 402).

Ex. 2. Sequence: *Risum*
Brit. Mus. Arund. 248, fol. 201^v

a) Sa-ne can-ci-den - dum / pla-ne et gau-den - dum / cunc-tis mi-ri-
 b) Ex qua pu-er na - bus / fi-li-us est da - tus / no-bis pa-tris-
 ge-ne-re. Be-a-tul-cis ma-ter Chri - sti / Chri-stum ad-tra-
 glo-ri - e. b) Tam for-tem tam mag-num / mi-tem fac-tum
 xi - sti / de su-pre-mo fo-li - o. Be-a-tu-m o - ra-
 gi - num / lac-ras fo-ves ge-ni - o. b) Ut nos cum be-
 pi - a / pro ser-vis Ma-ri - a / li-bi-fa-mu-lan-ti - bus.
 a - tis / sal-vel ex pur-ga - tis pec-ca-to-rum sor-di - bus.

*) quilsima

The Parisian scholar, Johannes de Grocheo, in his important treatise,¹⁶ which aims less to be a work on the theory of music than a description of musical life in a medieval town of about 1300, divides music into three groups: *musica simplex vel vulgaris* — monodic popular music; *musica composita vel regularis* — polyphonic music written by rule; and, as the noblest species, church music.

Here we have the only medieval treatise in which the music of the people, as distinguished from art music, receives treatment in some detail. Upon investigation we find that *musica vulgaris* is a more comprehensive term to Grocheo than "folk music" is to us. The former includes all non-liturgical vocal monody as well as the instrumental music of all social ranks.

¹⁶ Ed. by J. Wolf: *Sammelbände der internationalen Musikgesellschaft*, I (1899/1900).

Here is a *ductia*,¹⁷ a type of instrumental dance mentioned by Grocheo under the heading in question. Our example, possibly of English origin, is not *simplex*, to be sure; Grocheo does not specifically provide, in his classification, for dance music that is *composita*. In the example, the main melody is transferred from one voice to another, but there is no melodic interchange.

Ex.3. *Ductia*
(For two fiddles)

¹⁷ Cf. J. Wolf in *Archiv für Musikwissenschaft*, I (1918), and J. Handschin in *Zeitschrift für Musikwissenschaft*, V (1929), 12.

Among the vocal types of *musica vulgaris*, Grocheo mentions the *chanson de geste*, already out-moded at his time, the chanted epic, of which the *Chanson de Roland* would be an example. Of this formerly aristocratic, courtly type he says: "This music must be sung for the workers of the town and the people of low degree when they are dissatisfied with their toil, so that thereby, hearing of the ill fortune and misery of others, they may the more easily endure their own." The *chanson de geste* supplies us with the earliest known example, an unusually explicit one, of the surviving product of a higher medieval culture sinking, by a process of degeneration, into the possession of a lower one before the Middle Ages had fully run their course. Grocheo also mentions the *trouvères* whose art, by this time, was already passing into the possession of the burghers. One may, perhaps, connect the origin of the refrain with the formation of the burgher class in the medieval town. The refrain, which is mostly missing in the true courtly troubadour and trouvère art, derives from the dance-song. It would, however, be an error to designate all refrain songs — *rondeaux*, *virelais*, *ballades* —, many of which have a complicated structure, as popular songs, and even worse to call them folk-songs. It is better to regard them as songs to be sung at social gatherings (*Gesellschaftslieder*). That such songs are likely to be more popular than courtly songs, follows as a matter of course, inasmuch as they are not addressed merely to such a group as would constitute a court-circle. Occasionally pieces with refrains are treated polyphonically and then provide us with examples of medieval polyphony with a popular admixture. Thus there are *rondeaux* for three voices by Adam de la Halle and Jean de l'Escurel in the late 13th century. In the following example by Adam, the melody lies in the middle part. This is unusual for the time, as is also the beginning on what we would call a six-three chord. The technique is on the whole that of the conductus.

Ex. 4. *Rondeaux* (Adam de la Halle)

1. 7. A - jein - les mains vous proi, 2. 8. dou - che da - me mer - chi.
 3. lies sui quant je vous voi
 4. A - jein - les mains vous proi
 5. ai - lés mer - chi de moi 6. da - me je vous en pri.

The form may be designated as AB aA ab AB, the lines of the refrain being distinguished by capital letters. As may easily be seen, in the *rondeau* form the refrain contains the melodic material of the whole piece.

How these polyphonic *rondeaux* were performed is not entirely clear. It is in general believed that the refrain was sung in parts by a chorus and the other lines by a soloist, executing only the main melody. The method of performance, however, might be just the reverse, since where organum was used it was only the polyphonic passages that were sung by soloists while the monodic passages of plainsong that alternated with the organum were sung by chorus. If such practice offers any hints concerning the performance of secular polyphony, then only those lines that do not have the refrain text should be sung chorally. But there is still a third possible method of performance, and this seems the most probable one. All the lines might be sung (or sung and played) in three parts so that the refrain no longer stood out in sharp contrast to the rest of the piece. For the polyphonic *rondeau* is a late product, the end of a development, appearing at a time when the underscoring of the form by contrasts between chorus and soloists might have seemed less inviting than the use, as much as possible, of the recent application of polyphony to the *rondeau*.

A *rondeau*, *A vous, douce debonnaire*,¹⁸ by Jean de l'Escurel, likewise in three parts, differs from the composition by Adam de la Halle in its predilection for thirds. We have here a real example of a *gymel*, for the bottom and middle voices progress mainly in thirds, and, in addition, cross frequently. The melody, as in our fourth example, lies in the part notated in the manuscript as the middle voice. (The frequent crossing of parts, however, does not permit it to be a middle voice in the modern sense.) Since this *rondeau* in *gymel*-style is unique in French sources, English influence may be suspected. The handling of the top voice indicates that it was the last part written. It is a very awkward supplementary Triplum, which frequently moves, in the old style, in fifths to one of the two lower voices. Other examples of such treatment of a Triplum added to a *gymel* have been discussed in another article (cf. footnote 14).

Another point of interest in connection with the *rondeau* is the

¹⁸ Published, after Gennrich, by H. Bessler, in *Die Musik des Mittelalters und der Renaissance* (1931/34), 127.

borrowing of *rondeau*-refrains by the motet. There are examples in which even whole *virelais* were borrowed. The appropriated melody was used sometimes literally, at other times slightly adapted. Occasionally the procedure is reversed and solo *rondeaux* are derived from the opening of a motet, the beginning of the upper voice being separated from its context and new words being provided for it. This brisk exchange may at first glance be regarded as an indication of the secularization¹⁹ and popularization of the motet. But when the late 13th-century motet tenor, disposed in "short, metrically scanned . . . groups",²⁰ is replaced by a secular melody that refuses to surrender its natural rhythmic flow, the composition still retains, as a whole, its artistic character. The weaving into the polyphony of such a song as the famous *virelai* of *Belle Ysabeau*²¹ popularizes the motet no more than the adoption of a Russian folk-melody by one of Beethoven's Rasumovsky Quartets popularizes the string-quartet. The following words of Grocheo are not without interest: "It is not fitting to set the motet before the people, who would not recognize its elegance and would have no pleasure in hearing it. Rather motets should be directed at the educated and the connoisseurs, that is, those who demand subtlety in their art (*qui subtilitates artium sunt quaerentes*)."

What is here said of the motet as a whole is applicable also to the *hocket* (related to the motet), in which the voices sing and pause alternately in quick, lively dialogue. We find such a technique in non-European instrumental music, and in medieval European music its origin is doubtless instrumental also. From the *hocket* combined with the canon, which we have already encountered as a popular type, there developed the so-called *chace* (or Italian *caccia*), a kind of program music, the texts of which describe hunting scenes and other scenes in daily life. In spite of this popular background, however, the *chace* is musically a very stylized and purely artistic form. It might well be cited as evidence that something may at first appear to us to be popular, but in reality not be so at all. In the most famous *chace*, from the early 14th century, the barking of the hounds and

¹⁹ Further evidence of early secularization in the motet is to be found in the fact that the Latin text is often replaced by one in the vernacular. In this connection cf. Manfred Bukofzer, "The First Motet with English Words", in "Music & Letters", XVII (1936), 225.

²⁰ Cf. Rudolf Ficker in *The Musical Quarterly*, XV (1929), 496.

²¹ Published in P. Aubry, *Cent Motets du XIII^e Siècle* (1908).

the hue and cry are imitated in the most realistic way by means of very intricate rhythms and the use of hocket in both voices.²² In form the piece is a strict canon, the second voice entering five measures after the first. At no place is there a repetition. The whole is pure secular art-music, in which canon may be observed advancing, as it were, in social rank. How far this canon is removed from "Sumer is icumen in", with its short melodic lines and repetitions!

Let us return from secular music, which, as we have seen, does not always have to be popular, to religious music, which, for its part, does not always have to be artistic. Here we shall find one manner of setting the liturgical melody which, in contrast to the usual treatment, has a rather popular character. In this special manner, the melody lies in the *lowest* voice, and two other voices are improvised, moving mostly in parallel thirds and sixths above it. Ordinarily, the upper parts would make some use of contrary motion, and thirds and sixths would, in combination, occur but rarely. The polyphonization of a chant melody by adding thirds and sixths above it is to be found mainly in 13th-15th-century England. We may suppose this to be a further outgrowth of the predilection for thirds, and, in the simple progression in parallels, we may see a sort of reflection of popular music within liturgical music. We have named this sort of music "English discant."²³

English discant is always described by the theorists as a technique to be used in improvisation. It is so simple that it is unnecessary to write down examples in which it is applied strictly. A special art of reading is required for it, however, and this is known as a *Sight*. Other names for it are *fictus visus*, *discantus visibilis*, and *perfectio ocularis*. Also indicative of a popular origin is the fact that, from the 14th century onward, tracts teaching English discant were often written in the vernacular rather than in Latin.

A "Sight" is merely an expedient whereby the two improvising singers gauge the upper parts from a reading of the monodic chant alone. They start a fifth and octave above the first note, with the apparent intention that they and the singer of the chant should all sing the same liturgical melody at three levels. After the first note, however, each improvising singer imagines that he drops to a level a

²² The piece is printed in H. Besseler, *Studien zur Musik des Mittelalters*, in *Archiv für Musikwissenschaft* (VII), 1925. The *chace* is recorded in the *Anthologie Sonore* (Director, Curt Sachs).

²³ For details cf. Manfred Bukofzer, *Geschichte des englischen Diskants und des Fauxbourdons* (1936).

third *below* what he sees. But since, in singing against the imaginary line, the improvisers preserve the same distance as, at the beginning, they maintained against the written one, the singer who started a fifth above the *cantus* will be singing a third *above* it, while the singer who started an octave above the *cantus* will be singing a sixth *above* it. At the cadence the improvisers return to the same distances as separated them from the *cantus* at the beginning of the phrase, with the same intention as prevailed there. The same procedure is followed for each phrase.

In the following examples, 5a presents a Gregorian melody; 5b the same melody plus the notes the improvisers imagine themselves to be singing (notes not written down in the manuscript before them); and 5c the complete passage that results in actual sound.

Ex. 5

Example 5 consists of three staves of musical notation. The first staff, labeled 'a' and 'Gregorian', shows a single melodic line with the lyrics 'In De Do - mine spe - ra - - vi: non con - fun - dar in ae - ter - num.' The second staff, labeled 'b' and 'Sight (in the notes)', shows the same melody with additional notes written above and below the staff, representing improvisations. The third staff, labeled 'c', shows the complete passage with all the improvisations included. The lyrics are repeated at the bottom of the third staff.

There is preserved, from the end of the 13th century, a composition with all the parts written out, differing only slightly from example 5c.²⁴ Until the beginning of the 15th century, English discant was peculiar to England. It then crossed over, with the growing English cultural influence, to the Continent. There it was at first adopted unaltered as something new and racy; later it was remodeled in one important respect. On the Continent, a type of writing had been developed in which the melody, not borrowed from plainsong

²⁴ Printed as Example 18 in the book named in footnote 23.

lay in the upper voice and in which the lower parts were, more or less, supporting voices, using contrary motion, etc. This kind of writing has sometimes been called the *ballade* style but, since it was by no means restricted to the *ballade*, a more correct name might be "style with unborrowed treble melody". The Continental musicians took over the successions of six-three chords from English discant but, under the influence of the style just discussed, assigned the melody to the upper voice, so that the two accompanying voices now sang the fourth and sixth below. The lowest part, formerly the principal voice, was now a follower instead of a leader, and was thus robbed of its time-honored function. For this reason, the new kind of setting has since 1430 been known as *fauxbourdon*. At first this style was adapted only to hymns, and it was, indeed, Guillaume Dufay who was the first to create many compositions using this new, cheerful technique. In the preserved *fauxbourdon* pieces, the lowest part sometimes asserted its independence from the treble melody and was noted down. But the middle voice could still sing the fourth below the melody consistently; it was unnecessary to write it out and was merely designated the "*Contratenor à fauxbourdon*", that is "the contratenor to be improvised". The contrast between English discant and *fauxbourdon* may be neatly illustrated by two compositions preserved in the same manuscript.²⁵ Both styles, therefore, for some time existed side by side.

The two examples lend themselves especially well to comparison, since the same principal melody is treated in both. This is the well-known Gregorian melody, *Da pacem Domine*. In Ex. 6 the melody lies, quite unadorned, in the lowest voice. It is possible that this melody was sung while the two upper voices, following the rules of English discant at the cadences but progressing rather freely elsewhere, were performed by instruments.

Ex. 6.



²⁵ MS Munich 3232a.

Da pa-cem Do - - mi - ne in di-e - bus - nos - tris quia non
est a-li - us qui pug - net pro
no - - bis ni - si tu De - - us nos - tar.

In contrast to this English discant is the *fauxbourdon* setting of the same melody by Gilles Binchois. Only the upper and lower voices are notated; an improvising singer is expected to perform the middle voice in fourths below the melody, as the words "*Contratenor à fauxbourdon*" in the manuscript indicate.

Ex. 7. *Da pacem Domine* (Gilles Binchois)

In di-e - bus nos tris, qui - a
Da pacem Domine non est a - li - us qui



We see here how the Gregorian melody is rounded off by interpolated cadences and is slightly ornamented to qualify it to serve as the top voice, according to the standards of the time. The lowest part moves in sixths with the melody; it has no independence, and the name "false bass", or fauxbourdon, thus seems quite fitting. This example by Binchois is, in contrast to his other songs with treble melody (*rondeaux* and *ballades*), a very primitive kind of composition. *Fauxbourdon* forged its way into the cultivated courtly style, and at first enjoyed a great vogue, to which there was later, quite naturally, a reaction.

Dufay had already tried to lift the popular *fauxbourdon* style to the level of art music. In this way the voices regained a measure of independence, and therefore all of them had to be notated. There is a page (of which a facsimile is given opposite p. 47) in MS Modena Bibl. Estense A X I, 11, on which provision is made, after the appearance of the melody of the Gregorian hymn *Lucis Creator optime* with the first stanza of text, for two settings of the second stanza, by Benoit, a contemporary of Dufay's. These two settings in a way show the transition towards the freer and more artistic type of *fauxbourdon*. The outer parts are the same in both settings and are notated once only. After them the manuscript offers alternative middle parts, one being indicated merely by the words "[*Contratenor*] à fauxbourdon". The other, marked "*Contratenor absque fauxbourdon*", is quite free and is therefore notated in full. The following example presents the outer parts with the alternative inner voices.

Ex. 8. Two 3-part settings of stanza 2 of *Lucis creator optime*, one in strict fauxbourdon-style (Benoit).



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Handwritten musical score for "Ave Maria" by Giovanni Pierluigi da Palestrina. The score is written on five staves. The first staff begins with a large 'I' and the text 'Ave Maria'. The second staff begins with a large 'C' and the text 'Ave Maria'. The third staff begins with a large 'C' and the text 'Ave Maria'. The fourth and fifth staves are empty.

Folios 16^v and 17^r of Modena Biblioteca Estense MS A N. 1. 11, showing Benoit's *fauxbourdon* setting of *Lucis Creator optime*, with alternative contratenor (*absque fauxbourdon*). Cf. p. 46.



♩ = d. Qui ma-ne iunc-tum— ves-pe — — — ri di—

*Contratenor
clapet faux
bourdon*

Tenor

em— vo-ca-ri pre — — ci — — — pis-ta-trum—

cha — — os — — el — — la — — bi — — tur — — — au —

— — di — — pre — — ces — — con — — flec — — ti — — bus.

Settings such as these do not yet possess tonality, in the modern sense. But they provide a starting point. Harmony, as we understand it, was achieved by adding a harmonic bass to them, as was later actually done.

Before closing, let us glance briefly at German popular polyphony. There are several 14th-century polyphonic songs by Hermann, the Monk of Salzburg. Two of these, "Das Taghorn" and "Das Nachthorn",²⁶ require the accompaniment of a wind-instrument. The instrumental part remains on one note, with only occasional excursions, in the first piece to the octave below and in the second piece to the fourth below. Here we have a very primitive form of polyphony, closely related to pieces with a drone. To be sure, a drone is not a "voice" in the polyphonic sense, but still it can provide fertile soil *for* polyphony.

We do not know the manner and place of origin of the drone, which exists in the Orient as well as the Occident. There were usually drone-pipes on the medieval bagpipes, as on modern ones, so that the instruments were capable of giving forth a rudimentary polyphony. The vocal drones of the yodels in the Canton of Appenzel (Switzerland) are examples of great antiquity. That yodels of some sort were sung in the early Middle Ages is attested by a 4th-century chronicle, which describes how a missionary was killed and how the ringing of many cowbells and the sound of the Alpine horn and yodels accompanied the ceremony of execution. It is hardly necessary to stress the fact that the two- and three-part yodels that we know can be dated no earlier than the 18th century, and can therefore in no way be considered "ancient", as they are too often claimed to be by folk-lorists with ultra-nationalistic proclivities.

The songs of Hermann of Salzburg belong to the period when the courtier kind of Minnelied was declining, as do those of Oswald von Wolkenstein.²⁷ He, too, has left us several polyphonic examples. In these an instrumental voice moves, often in a very simple manner, above a charming folk-like melody. Notable use of the interval of a third, simple strophic form, and a songful character, are the principal attributes. On first acquaintance, some of Oswald's pieces seem to reveal traits that strike us as peculiarly German. However, this impression rests on a delusion, for the fact is that there is a whole group

²⁶ Published in *Acta germanica*, III/IV (1886), by H. Rietsch.

²⁷ Cf. *Denkmäler der Tonkunst in Oesterreich*, IX.

of songs for which he did not compose the music at all, but for which he merely provided new texts to be adapted to originally French compositions. The adaptations are by no means always improvements over the originals. There are, however, several polyphonic songs that can with certainty be attributed to Oswald von Wolkenstein. In these the instrumental part plays above the melody in a very simple manner. Oswald wrote these songs at about the same time as the above-mentioned *fauxbourdons* were composed.

In England, about 1450 and later, there were similarly uninvolved examples of popular polyphony in the form of the English carols.²⁸ These, mostly in two parts, are popular gymels, in which the voices move in parallel thirds and sixths. One of the indications of their popular character is the frequent mixture of English and Latin in the text, which often deals with either Christmas or the Virgin Mary. It is often difficult in these carols to identify the principal voice. It often lies below, as though the tradition of English discant were still alive. The carol, in a way, takes us back to the dance-song, since the French word *caroler* means to "dance in a ring".

With these examples of German and English popular polyphony, we have arrived at the close of the Middle Ages. We have observed not only that there are popular traits in the artistic polyphony of the Middle Ages, but also that a popular polyphony existed. It is natural that this should first appear towards the close of the Middle Ages, when polyphony no longer held itself aloof, as it did earlier, as something exclusive, and we hope to have shown also that this popular polyphony was not such as might have sprung up at any time and any place among the folk, but was something that, influenced by the art music which it reciprocally affected, could have flourished only in the Europe of the Middle Ages.

²⁸ Cf. J. A. Fuller Maitland, "English Carols of the XVth Century", 1891.

SIXTEENTH-CENTURY ENGLISH FABURDEN COMPOSITIONS FOR KEYBOARD

By HUGH M. MILLER

A SIGNIFICANT portion of 16th-century keyboard literature consists of pieces in *cantus firmus* forms. Their technique of composition, based upon the principle of writing counterpoint to a given melody, sacred or secular, was conceived in the early stages of vocal polyphony. It makes its appearance in the earliest keyboard compositions, among which Conrad Paumann's *Fundamentum Organisandi* (1452) is the most important monument.¹ The technique was extensively used by 16th-century keyboard composers in all European countries, especially in Germany² and England.

Closely related to *cantus firmus* composition is the verse or *versetto*,³ a form confined to liturgical usage. It was common practice in church services of this period to perform the alternate verses of a hymn as an organ solo. For example, the congregation would sing the odd numbered verses and the organ would take the even numbered ones. The organ verse was usually derived from the plainsong, although sometimes it had no relation to the hymn tune, functioning as a sort of instrumental interlude between the verses sung by the congregation. This practice of alternate organ verses, known as *supplying*, afforded an opportunity for the organist to display his creative ability. Furthermore, it provided a natural inducement for all sorts of schemes of variation. The combination of the *cantus firmus* procedure and the verse variation, extremely common in the 16th century, reaches a culmination in the chorale variations of J. S. Bach.

We are here concerned with a set of twenty pieces that are closely allied to the above mentioned *cantus-firmus*-variation forms. Each piece consists of from three to five verses or settings of a plainsong

¹ Cf. K. Ameln's facsimile edition (1925). Also H. Bellermaun in Chrysander's *Jahrbücher für Musikalische Wissenschaft*, II, p. 177. There is a *cantus firmus* composition by Paumann in A. Schering's *Beispielen*, No. 48.

² Cf. W. Apel, "Early German Keyboard Music", in *The Musical Quarterly*, April, 1937, p. 210.

³ Cf. G. Frotscher, *Geschichte des Orgelspiels*. The index gives numerous references to the verse and its composers. Cf. also H. J. Moser, *Musiklexikon*, p. 898, article "Versetten".



Folio 169 of British Museum Additional MS 29996
 With comments written in the hand of Thomas Tompkins. (Cf. Ex. 6)
 (By Courtesy of the Trustees of the British Museum)

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melody. Unlike any other plainsong pieces, however, they reveal a method of composition and a structural organization which, as far as can be ascertained, have no parallel in the history of vocal or instrumental music. Were it not for their musical charm, one would be tempted to dismiss them as mere experimental curiosities. But these twenty pieces do have a decidedly artistic value which, in addition to the unique plan of their construction, raises them to a position of considerable importance to early keyboard music.

The manuscript of these pieces is in the British Museum, Additional MS 29996, folios 158-178b.⁴ The compositions are anonymous and undated. From the notation and the style of the music they seem to belong to middle 16th-century England, possibly earlier. Edmund Fellowes makes a cursory reference to these pieces.⁵

As a heading to this group, appears the curious inscription "All these are upon the faburden of these playne songs." The Latin title and the plainsong in black mensural notation appear at the beginning of each piece. (See illustration opposite p. 50). The music is written in keyboard score of two staves, from five to seven lines each. The notation offers no problems, conforming to common 16th-century practices of keyboard notation. F-, C-, and G-clefs are used on various lines of the respective staves. The barring reveals no metrical division. It seems to be a mere arbitrary lining up of the staves. Sometimes the bars run through several staves, or even a whole page. In transcription it was therefore necessary to insert bars according to the apparent metrical plan of the music. Characteristic of the handwriting is its extreme clarity and compactness. Checkered blocks serve as double bars at the conclusion of each verse. Comments, written in the hand of Thomas Tompkins, appear to evaluate the music: "A good verse", "A fine him verse of 2 pts.", "A fine old verse indeed very fine", "Old stuff upon the faburthen of the preceding playnesong", etc. The last two remarks furnish an interesting commentary upon the possible date of the pieces, which were apparently considered "old stuff" even in Tompkins's time (1573-1656). The manuscript contains twenty complete pieces. An incomplete twenty-first has only title, plainsong, and a few measures of the first verse.

⁴ Cf. A. Hughes-Hughes "Catalogue of MS Music in the British Museum", III, p. 80 f. Photostatic reproductions of the MS, in the Isham Organ Library at Harvard University, were used for the study of these pieces.

⁵ Cf. Edmund Fellowes, "William Byrd" (1936), p. 213. For further reference to these pieces, see H. Davey in *Monatshefte für Musikgeschichte*, 1902, p. 47.

The term *faburden* is a middle English corruption of the French *fauxbourdon*. It represents a style that consisted mainly in singing in six-three chords (chords consisting of only root, fifth, and octave, appearing at the beginnings and ends of phrases), with the main melody in the top part. The style had its roots in a related English practice, traceable to the latter half of the 13th century, and appeared on the Continent, fully developed, early in the 15th century. It is more fully described on p. 42ff of the present number of this magazine.⁶ Writing down two parts of the *fauxbourdon*, leaving a third part to be improvised, seems to have been a common practice. In spite of this, however, the contrapuntal technique with which we are immediately concerned seems more nearly to fit that species of parallelism known as gymel. This typically English device consisted of nothing more than "twin voices" singing a melody mostly in thirds (cf. p. 36f of this issue).⁷ Returning to a consideration of the term "faburden", it is necessary to explain that, for the keyboard compositions under consideration, it simply indicates a method of creating a single contrapuntal part, and hence applies to the part itself. We may define the faburden of these twenty pieces as a contrapuntal part which more or less follows the line of the original *cantus* at the interval of a third. The expression, "more or less", allows considerable latitude in application to this music. For, as we shall see, there are many instances in which the faburden voice parallels the plainsong, note for note, others in which the parallelism of the faburden voice is obscured by coloration.

We are now ready to consider the singular contrapuntal plan of these pieces, which becomes immediately clear when viewed from the standpoint of the composer. A plainsong is selected. Over this is written a faburden part which, as we said, follows the line of the plainsong in thirds, either strictly or with additional decorative notes, i.e., figuration. The plainsong is then discarded. Now, using the faburden as a *cantus firmus*, one or more contrapuntal parts are added. We thus have a composition based upon the faburden of the plainsong, a most interesting and unique procedure. That the plainsong is not meant to be performed with the piece is an especially

⁶ Cf., in addition, M. Bukofzer, *Geschichte des englischen Diskants und des Fauxbourdons nach den theoretischen Quellen*, 1936. See also Dom A. Hughes "Worcester Mediaeval Harmony", publ. Plainsong & Mediaeval Music Society, 1928.

⁷ Cf. also M. Bukofzer, "The Gymel, The Earliest Form of English Polyphony", in "Music & Letters", XVI (1935), p. 77.

significant fact, evidence of which turns up in almost every measure. For the sake of examining this evidence, let us fit the plainsong to the faburden part. In so doing we find numerous harmonic and contrapuntal discrepancies between the plainsong and some part other than the faburden. Unlikely intervals and impossible resolutions of them appear:

Ex. 1. f 159b, 3rd brace^s

In other words, the plainsong with the faburden part frequently calls for a harmony different from that produced by the faburden and the other parts. In the resulting counterpoint we find further evidence that the plainsong must be discarded in performance. If played with the piece the plainsong would frequently duplicate or produce bald parallel fifths and octaves with another part:

Ex. 2. f 161, 4th brace

f 163, 2nd brace

^s Numbers refer to MS folios. Scale of reduction of note values in transcriptions: = c (crosses in the excerpts designate specific places that illustrate a foregoing point).

In addition to the above specific evidence, it is generally true that the contrapuntal texture is sufficient without the plainsong, which would certainly clutter up the voice leading. Therefore, we may safely assume that the plainsong is never admissible with the other combined voices.

Since the plainsong cannot be performed with the piece, one might be led to assume that what we have been describing as the faburden part is nothing more than the plainsong transposed up a third. To offset such a conclusion we must first remember that these pieces were interludes between verses sung by the congregation. A transposed plainsong would be as much out of place as it would be today for an organist to play a short interlude in a remote key before the congregation took up the next verse. Furthermore, the faburden most often begins in unison with the plainsong, although there are numerous exceptions to this. Likewise, the faburden and the plainsong are frequently in unison or form the interval of a fifth at the ends of the "distinctions" of the plainsong, which correspond to the ends of the lines of the next. Although this does not occur with sufficient consistency to form a rule, unisons of plainsong and faburden are further conclusive evidence that the latter is a distinct contrapuntal part, not a transposition of the plainsong.

The range of elasticity of the faburden counterpoint is shown in the comparison of examples 1 and 3. The former illustrates direct paralleling of plainsong and faburden; example 3 is typical of the figured style of faburden:

Ex. 3. f 159b, 1st brace

The musical notation consists of two staves. The top staff, labeled 'Faburden', is in treble clef and contains a complex melodic line with many accidentals and ties. The bottom staff, labeled 'Plainsong', is in bass clef and contains a simple, slow-moving line. The Faburden staff ends with 'etc.'

The faburden part is frequently obscured in the process of imitation:

Ex. 4. f 167, 2nd brace

The faburden is never carried by an upper voice. In a majority of three-part verses, it is in the middle voice. There are eight verses in four parts. In six of these it appears in the lowest voice; in two of them it appears in the tenor voice.

Even though in most of the pieces the faburden lies a third above the plainsong, there are several examples in which the faburden appears a sixth below it. (See example 4). This does not virtually alter the relationship of *cantus* to faburden. However, in the three verses of number 5, *Salvator Mundi Domine*, it appears a third *below* the plainsong, certainly an unusual procedure. In a few other instances it crosses the plainsong line, appearing a third above the latter for a few measures, then dropping a sixth below, or *vice versa*. Repeated notes in the plainsong are frequently treated as one in the faburden:

Ex. 5. f 164b, 2nd brace

One other characteristic of the faburden: In most of the pieces it can be recognized among the other parts by its tendency to move

more deliberately, generally in longer note values. (See examples 1, 7, 9, 11).

* * *

Let us now consider the interesting form of these twenty pieces. In each one, all verses are based upon the same plainsong, as previously explained. But the faburden voice differs with each verse,

Table showing plan of verses of the twenty faburden pieces.												
TITLE	NUMBER OF PARTS					VERSE TYPES*						
	2 ^{pt}	3 ^{pt}	4 ^{pt}	5 ^{pt}	6 ^{pt}	2 ^{pt}	3 ^{pt}	4 ^{pt}	5 ^{pt}	6 ^{pt}		
1. Conditor Alme Syderum	2	2	3			2-pt	2-pt	M				
2. Verbum Supernum Prodiens	2	2	3			2-pt	2-pt	M				
3. Vox Clara	2	2	3			2-pt	2-pt	D-O				
4. Veni Redemptor	2	3	4	3		2-pt	M	PR				
5. Salvator Mundi Domine	2	3	4			2-pt	C	M		PR		
6. Christe Redemptor Omnium	2	3	4	3		2-pt	C	M		PR		
7. A Solis Ortus Cardine	2	3	4	3		2-pt	C	M		PR		
8. Sancte Dei Presiose	2	3	4	3		2-pt	M	M		PR		
9. Bina Celestis	2	3	4			2-pt	M	M				
10. Bina Celestis	2	3	4			2-pt	C	M				
11. Hostis Herodes	2	3	3			2-pt	M	PR				
12. Hostis Herodes	2	3	3			2-pt	C	PR				
13. Deus Creator Omnium	2	3	3	3		2-pt	M	D-O		PR		
14. Primo Dierum	2	3	3	3	3	2-pt	M	D-O		PR		PR
15. Eterne Rerum Conditor	2	3	3	3		2-pt	M	M		PR		
16. Lucis Creator Optime	2	3	4			2-pt	M	M				
17. Ex More Docti Mistico	2	3	3-4	3	3	2-pt	M	D-O		M		PR
18. Christe Qui Lux	2	3	3	3		2-pt	M	D-O		PR		
19. Summi Largitor	2	3	3			2-pt	M	PR				
20. Audi Benigne	2	3	3			2-pt	M	PR				
<u>Summary of parts:</u>		<u>Summary of types:</u>										
2-pt. 23		2-pt. 23										
3-pt. 39		M 23										
4-pt. 8		PR 15										
5 & 4-pt. 1		C 5										
Total 71		D-O 5										
		Total 71										
				*Two-part (2-pt.)								
				Motet (M)								
				Persistent rhythmic pattern (PR)								
				Canon (C)								
				Discant-ostinato (D-O)								

even though in each it is directly related to the same plainsong. These verses, then, are not really variations upon a constant *cantus firmus*, since the latter (i.e. the faburden) is substantially varied.

Considering each group of verses as a whole composition, we find a structural plan sufficiently clear to warrant its comparison with the later *Sonata da Chiesa*. (See table showing plan of verses). The verses are actually little movements, each contrasting with the other and the group seeming to possess cumulative interest. Of course, when we recall the aforementioned function of these pieces in the service, we are forced to abandon the comparison, for the organ verses were not performed as consecutive movements of a sonata. All first verses are in two parts, in duple meter, and the counterpoint is rarely imitative. Except for the first three pieces, the second verses conform to the plan: three-part counterpoint, duple meter. With the third verses the plan becomes variable. In eight of the twenty pieces the third verse is in four-part counterpoint; in the remaining twelve pieces the third verse is in three-part counterpoint. A diversity of meters is to be found in third verses: seven have four verses, and two have five verses. In thirteen of the twenty pieces, regardless of the number of verses, the last verse is in triple meter and frequently has a metrical basis of more than two plainsong notes to a measure, if we fit the plainsong to the faburden part as proposed earlier. (See example 8). A summary of the pieces (see table) shows a preponderance of three-part verses (39), a little more than half as many in two parts (23), and only eight verses in four parts. One verse is divided between three- and four-part writing.

Considering the verses themselves, we find that there are five types, the distinction between which rests largely upon contrapuntal treatment.

The first type, to which belong all first verses, includes all those written in simple two-part, non-imitative counterpoint. Syncopated figures alternating between the two voices constitute another characteristic of this type:

Ex. 6. f 169, 1st brace illustration



Because of the thin contrapuntal texture and the resulting "incomplete" harmonies, verses of this type are generally somewhat given

to severity. This attribute is to some extent modified by rhythmic interest.

The second type may be described as the motet verse. This means that there are present the short sectional structures, typical of the 16th-century motet, and the use of one or more successive motives imitated in varying degrees of strictness:

Ex. 7. *f* 160b, 2nd brace

The musical score for Example 7 consists of two systems. The first system features a treble staff with a melodic line and a bass staff labeled 'Faburden' with a slower, more rhythmic line. The second system continues the melodic line in the treble staff and the 'Faburden' line in the bass staff, ending with 'etc.'

This type, more than any of the others, closely simulates the style of contemporary vocal polyphony. Motet-style verses are found in eight four-part verses and sixteen three-part verses.

The third type may be described as the verse with the fixed and persistent rhythmic pattern, because from start to finish there is no relief from the steadily moving lines and the incessant metrical drive. These verses are in triple meter. Usually there is one upper line of rapidly moving scale-passages against a slower pattern in the lower voices:

Ex. 8. *f* 164b, 2nd brace

The musical score for Example 8 consists of two systems. The first system features a treble staff with a rapidly moving melodic line and a bass staff labeled 'Faburden' with a slower, more rhythmic line. The second system continues the melodic line in the treble staff and the 'Faburden' line in the bass staff, ending with 'etc.'

A few verses in 2 meter have no rapidly moving lines but do have a monotonously repeated rhythmic pattern of two dotted half-notes against three half-notes per measure, the same pattern formed by the two lower voices in example 8. Thirteen of the twenty pieces conclude with this type of verse.

The above three types are represented by the majority of verses. A fourth type, the canon (example 9), is represented by only five examples: the second verses of numbers 5, 6, 7, 10, and 12. One of these calls attention to the canon in the following words: "Two parts in one in the 4th", i.e. two parts in canon at the fourth.

Ex. 9. f 161b, 4th brace



In the first three, the interval of imitation is the fourth; number 12 has a canon at the fifth. Also in the first three, the faburden voice is a free part; in the last one it forms a canon with the middle voice, while the upper voice is free. The second verse of number 10 is a combination of canon and motet types. Canon at the fourth between the two upper voices continues for six and a half measures. It breaks off, begins again at the octave, and after a few measures again shifts to imitation at the fourth. This is terminated by a cadence, after which the remainder of the verse carries on in motet style with considerable imitation but not in canon.

The last type is also an interesting member of the minority, being likewise represented by only five examples: the third verses of numbers 3, 13, 14, 17, and 18. This type makes use of a short theme carried by the upper voice and constantly reiterated at different tone levels. The device, which Dr. Pfatteicher calls *discant-ostinato*, was a favorite with John Redford, early 16th-century English organist of St. Paul's Cathedral.⁹ It is interesting to note in this connection that a *Christe qui lux* by Redford¹⁰ uses a dis-

⁹ Cf. Carl Pfatteicher, "John Redford", p. 40.

¹⁰ There are four Redford pieces on the faburden of plainsongs: "*Christe qui lux*", p. 31; "*Iste confessor with a meane*", p. 45; "*O Lux on the fabourden*", p. 50; and "*O Lux with a meane*", p. 51. (Page references are to Dr. Pfatteicher's book on Redford).

cant-ostinato theme that is almost identical with the third verse of number 18, both being pieces on the faburden of the same plainsong. Example 10 is an excerpt from the latter composition, the only example of strict ostinato treatment:

Ex. 10. f 176b, 1st brace



Some of the discant-ostinato verses resemble *rosalia* sequences with the melody appearing on successively higher tones. The ascending direction is in all cases abandoned after the first few entries of the theme, which is forced to seek other tones to fit the faburden. Moreover, strict sequence, interval for interval, is never to be found in these pieces.

The length of verse ranges from 13 to 45 measures, depending upon the length of the plainsong. The verses of any given piece are of uniform length except those of the fixed rhythmic pattern type, the faburden of which compresses more notes of the plainsong into a measure, as previously explained.

A few salient features of the style of the faburden compositions should be mentioned. A rhythmic characteristic that frequently appears in these pieces is a certain complexity of syncopated figures. (See example 6). Actually we find numerous examples in which there is syncopation within syncopation, i.e. syncopated figures in smaller values against similar ones in large values:

Ex. 11. f 163b, end of 2nd brace



A decided contrast to this rhythmic interest is the monotony of the verses with fixed rhythmic pattern. (See example 8).

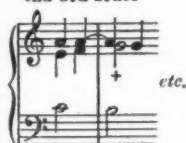
The harmony and tonality of the pieces may be disposed of briefly. The music ostensibly adheres to the modality of the plain-songs, a trait which is especially evident in the cadences:

Ex. 12. f 171b, 1st brace



By and large, the harmony is not unusual, although interest is provided through frequent occurrences of irregular voice leading and treatment of dissonance. Especially sharp are the effects produced by a voice moving *up* to produce a dissonant second:

Ex. 13. f 171,
end 3rd brace



f 172, 2nd brace



f 173, end 4th brace



Chromaticism is negligible. There are a few isolated examples of the survival of the influence of English discant or fauxbourdon in the form of parallel six-three chords. There are two curious examples of verses ending on a first inversion chord: the last verse of number 2 and the third verse of number 4.

The linear aspects of this music greatly contribute to its artistic quality. Exceedingly agreeable contour of line, such as that illustrated in example 14, is an important characteristic of the pieces.

Ex. 14 f 165, beginning 1st brace





It is entirely safe to assume that these pieces were intended for the organ. The plainsong basis of the pieces and the organization of the groups by verses, founded upon the strophic construction of the hymn texts, point directly to ecclesiastical use, and hence to the organ. Some of the English keyboard *cantus firmus* pieces of this period are probably mere reductions of motet scores. That can hardly be true of the pieces under consideration, however. The two-part verses and certainly those with fixed rhythmic patterns and long scale passages are definitely in keyboard idiom. The other types more nearly fall within the style of vocal polyphony, but the extremely wide tonal range of any given voice in most of the pieces prevents any serious consideration of their ever having been vocal compositions. It is well to point out another feature of these pieces that has a bearing upon the question of idiom. They are all quite playable on one manual and fall easily within the reach of two hands. It seems unlikely that these pieces were intended to include the use of pedals, regardless of whether or not the English organ of this period had them. The fact that the music can be easily played by two hands partially supports this view. Far more important bits of evidence are the prevailing "unpedal-like" character of the lower voice and its predominating lack of differentiation from the other contrapuntal parts.

We now turn to a consideration of the plainsongs upon which these faburden pieces are based. They are all hymn tunes from the *Sarum Breviary*.¹¹ Most of them are Ambrosian, a few are Gregorian. Many have become archaic. Extremely significant is the fact that

¹¹ All the tunes are in "Hymn-Melodies", published by The Plainsong & Mediaeval Music Society, 1896.

they represent services from Advent through the third Sunday in Lent, and in the manuscript occur in consecutive order, according to the Church calendar. There can be no doubt that they form part

<u>Plainsong hymns of the faburden pieces.</u>		
<u>Advent</u>	<u>source</u>	<u>century</u>
1. Conditor Alme Syderum	Ambrosian	6 or 7
2. Verbum Supernum prodiens, a Patre	Ambrosian	5-6
3. Vox Clara ecce intonat	Ambrosian	5 or 6
<u>Christmas</u>		
4. Veni Redemptor gentium	Ambrose	4
5. Salvator mundi Domine	Ambrosian	6 or 7
6. Christe Redemptor omnium, ex Patre	Ambrosian	5 or 6
7. A Solis Ortus Cardine	Sedulius	5
<u>St. Stephen Protomartyr:</u>		
8. Sancte Dei Preciose		
<u>Common Of Saints: Feast of St. John, St. James:</u>		
9. Bina Celestis		10-11
10. Bina Celestis Annus Christe		
<u>Epiphany</u>		
11. Hostia Herodes impie	Sedulius	5
12. Hostis Herodes impie		
<u>Epiphany to Lent</u>		
13. Deus Creator omnium	Ambrose	4
14. Primo dierum omnium	Gregory	6
15. Eterne rerum Conditor	Ambrose	4
16. Lucis Creator optime	Ambrosian	6
<u>Lent</u>		
17. Ex more docti mystico	Gregory (?)	6
18. Christe qui lux es et dies	Ambrosian	5 or 6
19. Summi Largitor premii	Gregory	6
20. Audi benigne Conditor	Gregory	6
21. Ecce tempus idoneum	Gregory (?)	6

of a cycle of compositions either intended to be complete or actually completed, the remaining pieces being lost. At any rate, these pieces are cyclic in exactly the same sense that Bach's *Orgelbüchlein* is cyclic. In fact, they probably represent the earliest occurrence of that sort of ecclesiastical *Gebrauchsmusik* for keyboard, although of course there were such cycles in choral music long before this period.

Hans Buchner¹² (1483-1538) in Germany and his contemporary, John Redford in England, would be likely sources in which to seek such a keyboard cycle. But even though they both wrote many *cantus firmus* pieces for organ—and John Redford actually used several of these same plainsongs—their manuscripts reveal no such comprehensive plan.

It would be interesting to attempt some conclusion concerning the exact date and the composer of the faburden pieces. Unfortunately this is not possible. We can only conjecture. The modality of the music points to the early part of the 16th century. The idea of writing on the faburden of a plainsong had occurred to John Redford. (See footnote 8). This, however, does nothing more than date an occurrence of the practice. It seems unlikely that Redford wrote them. We find no verses of the persistent rhythm type in the music known to be his, and in general the styles have many dissimilar features. In the light of practices of the English virginalist school, it is even more unlikely that they could have been written in the latter half of the century. Further than the above generalities, we must simply leave a question mark after the problem of their authorship.

The faburden technique, the form, and the cyclic plan of the compositions, combine to make these pieces unique and of considerable significance to early keyboard literature. But they are more than mere theoretical curiosities. They are also good music. They have a wealth of musical charm that enables them to stand on their own merits purely from an artistic point of view.

¹² Cf. K. Päsler in *Vierteljahrsschrift für Musikwissenschaft*, V. This includes both an article and transcriptions of Buchner's compositions.

EGON WELLESZ

By HANS F. REDLICH

As a composer, musicologist, teacher, and organizer, Egon Wellesz, who recently passed his fifty-fourth birthday, is one of the most striking representatives of the old land of culture that was Austria. He is a typical though late member of that significant caste of workers in the things of the spirit which had grown up in the liberal atmosphere of the old Empire, and from which had sprung musicians like Gustav Mahler and Arnold Schoenberg, poets like Hugo von Hofmannsthal and Jakob Wassermann, scholars like Guido Adler. With these men—the worthiest representatives of Austrian national culture in the early 1900's—Wellesz early established close personal relations that were to exercise a controlling influence upon his own work.

As a student in the gymnasium, Wellesz participated in the years of Mahler's conductorship at the Vienna Court Opera (1897-1907) from the topmost gallery, while the first performances of that composer's late symphonic works found the younger man an understanding listener in a parquet seat. Traces of Mahler's thematic style, of his special idiom in instrumentation, and of his heterophonic clashes, as well as of his impressionistic manner of letting one chord melt vaguely into the next, are not lacking in Wellesz's early essays in composition. Meanwhile he became a private pupil (the only one at the time) of Arnold Schoenberg, whose polyphonic theme-treatment in such works as the *Kammersymphonie*, Op. 9, and the F-sharp minor Quartet, Op. 10, which had just appeared, were decisive influences in shaping Wellesz's own early work. Yet Wellesz never wholly subscribed to the dogma of the so-called "Vienna School"; on the contrary, he has in his maturest works achieved a style of classic individuality that is as far from the linear atonality of the early post-war years as it is from Schoenberg's more recent 12-tone compositions. The more graceful, then, was the compliment paid to Schoenberg, the teacher, in Wellesz's very pleasantly written biography of him,¹ which sets itself to trace with the most refined understanding the path from *Verklärte Nacht* to the *Orchesterlieder*, Op. 22 (1914).

¹ Vienna, 1921; English translation, 1924.

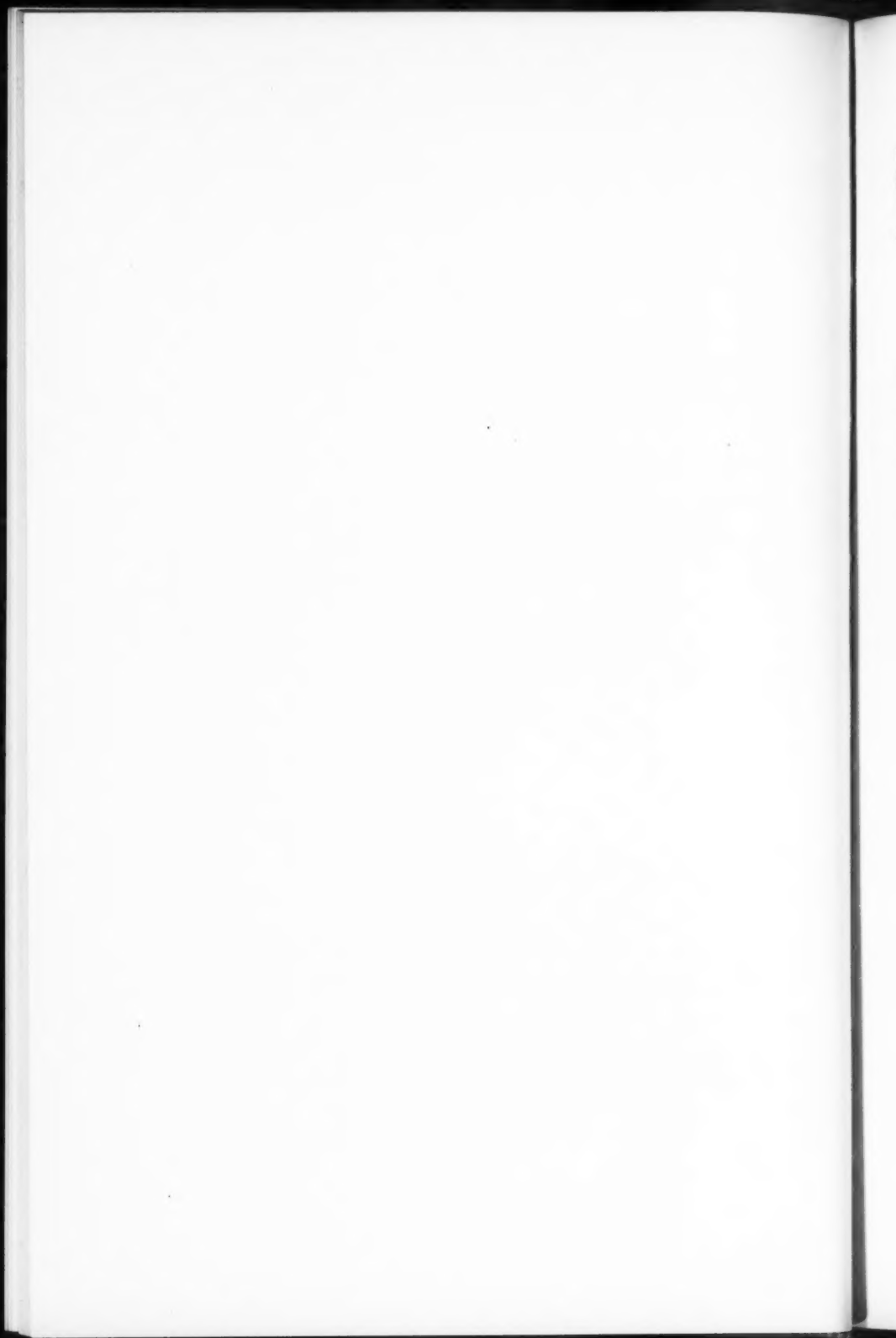
But we must not anticipate in our story. The period of Wellesz's studies with Schoenberg is also the time of his earliest interest in musical research. This is the beginning of a double activity as composer and musicologist which has now been going on for thirty years and which, unique in our time, has parallels only in figures like Rameau and Zarlino. Wellesz became a pupil of Guido Adler, the Nestor of modern musicology and the founder of the famous Austrian *Denkmäler* series. From the beginning, Wellesz (doubtless under Adler's influence) took particular interest in the problem of the musical baroque. This interest has remained with him all his life and the results of his research in this field have had a significant bearing upon his later operas.

In 1908 Wellesz took his doctor's degree with a dissertation on Giuseppe Bonno (a contemporary of Gluck's), and in 1913 he qualified for an academic post with the study, "Cavalli and the style of the Venetian opera from 1640 to 1660", which is still fundamental in its field and in which he applied Adler's technique of style criticism to an estimate of Monteverdi's later operas in the baroque style, some twenty years before the actual Monteverdi renaissance that was to come. In 1910 he brought out a new edition of the showy baroque opera *Costanza e Fortezza* by J. J. Fux in the *Denkmäler der Tonkunst in Österreich*, edited by Guido Adler. From 1913 until the events of March 1938, Wellesz taught music history, first as docent and after 1929 as professor, in the University of Vienna. 1913 is also the date of his earliest occupation with Byzantine music, which was to culminate in the publications *Aufgaben und Probleme auf dem Gebiete der byzantinischen und orientalischen Kirchenmusik* ("Propositions and problems concerning Byzantine and Oriental church music") (1923), *Byzantinische Musik* (1927), and *Monumenta Musicae Byzantinae, Transcripta I* (1936-1937). Above all, the founding of the *Monumenta Musicae Byzantinae* in 1931, in co-operation with the British scholar Tillyard and the Danish scholar Høeg, and Wellesz's many published accounts of his researches into Oriental music and the problems of its notation (particularly from 1920 to 1938) brought him a worldwide reputation as a scholar. The most visible testimony to this fame is the degree of Doctor of Music, *honoris causa*, which was conferred upon him by Oxford

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Egon Wellesz



University on the occasion of the bi-centenary celebration of Haydn's birth in 1932—an honor which was given practical confirmation in 1938 when the same university invited him to engage, under its auspices, upon research into Byzantine music.

* *
*

If the premises and goals of Wellesz's musicological activity, at least in their main outlines, were already clear as early as 1913, his personality as a composer of contemporary outlook, with a driving interest in the future of his art, was then only beginning to take shape. The first public performance of one of Wellesz's compositions took place in that year. On the 31st of October, his first String Quartet, Op. 14 (in five movements), had its première. The work reveals its twenty-eight-year-old composer—mature as he is in the technique of composition, and possessed of marked contrapuntal dexterity—as an adherent of Gustav Mahler's general harmonic and melodic style, and even more clearly as a follower of Schoenberg's methods of thematic construction. The themes of the first and second movements, with their preference for large and unusual intervals and for melodic figures that consistently burst the bounds of the octave, obviously grow out of the thematic character of Schoenberg's early string quartets, Op. 7 and Op. 10.

Ex. 1

The image shows two staves of musical notation. The first staff is in treble clef, key of D major (two sharps), and 4/4 time. It begins with a piano (*p*) and *espr.* (espressivo) marking. The melody consists of eighth and quarter notes, with some accidentals. It ends with an *etc.* marking. The second staff is also in treble clef, key of D major, and 4/4 time. It begins with a piano (*p*) marking. The melody is more complex, featuring sixteenth and thirty-second notes, as well as quarter and eighth notes. It ends with a *pp* (pianissimo) marking and an *etc.* marking. The text 'From the First Movement' is placed to the right of the first staff, and 'From the Second Movement' is placed below the second staff.

Reminiscent of Mahler is the cyclical five-movement form of this significant early work. The melodic idiom, too, at times recalls that composer, as the following characteristic *adagio* ending of the fourth movement recalls the ending of *Das Lied von der Erde*.

Ex. 2



The excerpts quoted are characteristic of this whole period of Wellesz's creative activity, which begins with this quartet and which finds him in a transitional stage of development from the late-Romantic Viennese symphonic style to purely Impressionistic methods (as these were used, for example, by Debussy or Dukas). Between 1911 and 1918, Wellesz wrote numerous songs (on texts by Rilke, Stefan George, and Ernst Stadler) and piano pieces (including *Eklogen*, *Idyllen*, and *Epigramme*), infused through and through with the spirit of the neo-classic poetry of the German "Parnassian", Stefan George, and indebted in ever-increasing measure to the innovations in tone-color achieved by French Impressionism. To this period also belongs a symphonic tone-picture, *Vorfrühling*.

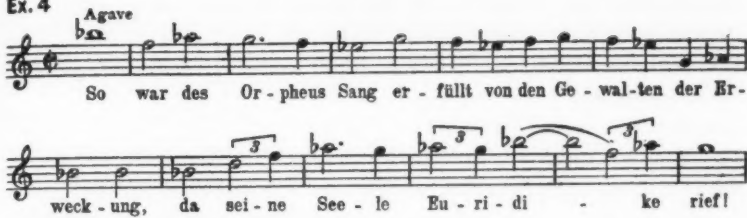
The World War, which at first stimulated the lyric impulse in Wellesz (*Österreichisches Reiterlied*, 1915) soon came to mean for this young composer, as for so many others of his generation, the great-turning point and the beginning of real self-knowledge. Three string quartets (Op. 20, 25, and 28), some of them explicitly labeled "atonal", definitely establish the linearity which is to be characteristic of his style. And eventually the inferno of the war awoke in him the dramatic impulse and brought to a head the conviction to which he had always held, of the necessity of an ethical basis for all musico-dramatic creation. In sharpest opposition to the dramatic-symphonic illustrative music of pre-war opera, such as that of Richard Strauss, Wellesz in 1925 formulated his beliefs thus: "It is not of himself and his own fate . . . that the dramatic musician must speak, but of the things that point to the connection between this world and the world beyond. There hovers before me the conception of a dramatic art-form in which, in addition to song, the rite of the dance would have its place. Such a form would be most likely to achieve artistic success if it were constructed of materials at once

timely and timeless . . . and in which through an *idea* we should be vouchsafed a glimpse into another world. . . ."

Wellesz's first ballet, *Das Wunder der Diana*, Op. 18, based on a subject from Greek mythology, dates from as early as 1914. With it, after the first tide of war's confusion had ebbed, began a period of unexampled productivity in the musico-dramatic field, which resulted, within the short space of twelve years, in five operas and three ballets—all of them works destined to exercise a decisive influence upon the musical development of post-war opera in Germany. It is therefore perfectly natural that the majority of his libretti and ballet-scenarios should have been written by Hugo von Hofmannsthal and Jakob Wassermann, two literary figures both of whom (until their untimely deaths) undoubtedly contributed much, in their truly creative friendship for Wellesz, to the sharpening of his artistic consciousness. Both helped to crystallize in the now mature musician, who was breaking away from the late-Romantic and Impressionistic styles, an ideal of culture rooted in the clarity of classical antiquity, and truly European, rather than national, in character, an ideal whose constructive power had for the ripening musical dramatist an integrating significance.

Let us consider more closely the stage works of the years 1920 to 1930. *Prinzessin Girnara*, Op. 27 (*Weltspiel und Legende* by Jakob Wassermann, 1921; revised version, 1928) embodies an East Indian legend in a style that still makes use of definitely impressionistic methods. The important operas *Alkestis*, Op. 35 (1924), and *Die Bakchantinnen*, Op. 44 (1931; first produced as a part of the 1931 festival of the International Society for Contemporary Music, at the Vienna *Staatsooper*), are both based on Euripides (*Alkestis* in a version by von Hofmannsthal) and consciously hark back to the emotional world of ancient mythology. They thus usher in that fruitful modern revival of early baroque tendencies in opera which has since had such an important effect upon the course of operatic composition. Both these operas, in emphatic contrast to the dialogue music-drama of the successors of Wagner, place dance pantomime and coloratura singing in a central position, just as they were in the operas of Monteverdi and Gluck; and both operas, which have in common an ethical basis, a sharp contrast, with the dramatic symphonic illustrative music of pre-war opera, and an emphasis of the

Ex. 4



Die Opferung des Gefangenen (1926), a stage work that is half dance-pantomime and half opera, follows Eduard Stucken's version of a cult-drama from the Inca period of ancient Mexico, employing the medium of such pantomime raised to a choral level which Wellesz had already used in thoroughly original fashion in his earlier dramatic ballets. Among these earlier works are *Das Wunder der Diana*, already mentioned, the *Persisches Ballett*, Op. 30 (1924), *Achilles auf Skyros*, Op. 32 (1924; to a scenario by von Hofmannsthal), and the dance symphony *Die Nächtlichen*, Op. 37 (based on an idea supplied by Max Terpis). In all these works, influences of the rhythmic style of Stravinsky in his middle period and of the polytonality of Darius Milhaud and his colleagues help to form a style which is yet quite personal to Wellesz and characteristic of him. Finally, *Scherz, List und Rache*, Op. 41 (1927), represents a transfer to the medium of modern chamber-opera of the linear style of Wellesz's chamber music (the style which had meanwhile culminated in the Suite for Violin and Chamber Orchestra, Op. 38). This delightful opera-intermezzo revives in modern form the charm of Pergolesi.

An increasing simplification of style, a smoothing out of the harmonic and modulatory idiom, a turning away from those occasional polytonal tendencies that are to be found in the works between Op. 18 and Op. 38, and a quieting down of the rhythmic-motory element—these are the characteristics of the style of the masterful concert works of Wellesz's latest period, in which a prevailingly religious attitude (Catholic in tendency) and a leaning towards polyphony in the spirit of the late medieval motet are clearly evident. (Examples of this style are the Sacred Cantata, Op. 45, Sacred Choruses for men's voices, Op. 43 and 47, Masses in F minor and C major, Op. 51 and 58.) As a worthy illustration of this third period,

representing the composer in the prime of his creative life, a few measures from an unaccompanied chorus belonging to this period are appended (Op. 43: *Drei a cappella Chöre aus dem Angelus Silesius*, 1930):

Ex. 5

Ruhevoll Where I nor thou re-main

Sop. *pp*

Alto Where is my dwell-ing place? ————— Where is my

Ten. *p*

Bass *pp*

There, where no end is found

fin - al end, where to I must at - tain? etc.

Works like the Piano Concerto, Op. 49, and the symphonic suite *Prosperos Beschwörungen*, Op. 53 (1936-1938; based on Shakespeare's "Tempest") represent an original solution of the age-old problem of symphonic style, in the spirit of the *concertante* pieces of the baroque period. Wellesz's maturest lyric expression, on the other hand, is to be found in the fastidiously orchestrated songs of the last few years: the *coloratura cantata Amor timido*, Op. 50; the *Sonette* (Elizabeth Barrett Browning) for soprano and string quartet, Op. 52; the songs on texts by von Hofmannsthal, Op. 54, 55.

* * *

There remain to be mentioned Wellesz's activities in behalf of the wider understanding of contemporary music: as member and co-founder of the International Society for Contemporary Music, as

brilliant music critic and author of innumerable articles in the musical journals of all countries, as supporter of the Salzburg Festival idea, and finally as understanding friend of every member of the rising musical generation that has crossed his path. The happy combination of faculties that makes him an interpreter of the musical past as well as a creative prophet of the musical future has found excellent expression in his exemplary textbook *Die neue Instrumentation* (in two volumes, 1928-1929)—the first systematic attempt at a modern treatise on instrumentation, and the first adequate account of the basic change in the sound-ideal of composers between the beginning of the present century and the end of its third decade, including the neo-Impressionists of France, Russia, England, and America, Schoenberg and his "Vienna School", Hindemith, and the younger generation.

A round quarter-century of Egon Wellesz's fruitful activity in Vienna came to an abrupt end in March, 1938. His tireless efforts to bring together the creative forces of the West with those of the Byzantine East, as well as with the spirit of the Austro-German baroque, were terminated—at least in the form which they had hitherto taken—to the great regret of many who had profited by them. To the magnanimity and high-mindedness of English friends, who conceived the idea of inviting him to a chair in Oxford University, and carried it through in the same year in which he was forced to give up his work in Vienna, is due the fortunate circumstance that he has found permanent asylum and a worthy field for his activities as a teacher.



THE WORKS OF EGON WELLESZ

Stage Works

Operas:

Die Prinzessin Girnara, Op. 27

Weltspiel und Legende by Jakob Wassermann; première 1921; Frankfurt-a.-M.; revised version, 1928, Mannheim

Alkestis, Op. 35

Libretto by Hugo von Hofmannsthal (after Euripides); 1924, Mannheim

- Die Opferung des Gefangenen*, Op. 40
 Cult-drama after Eduard Stucken; 1926, Cologne
Scherz, List und Rache, Op. 41
Singspiel, text by Goethe; 1928, Stuttgart
Die Bakchantinnen, Op. 44
 After Euripides; 1931, Vienna

Ballets:

- Das Wunder der Diana*, Op. 18
 1924, Mannheim
Persisches Ballett, Op. 30
 1924, Donaueschingen
Achilles auf Skyros, Op. 32
 1924
Die Nächtlichen, Op. 37
 1924, Berlin

Orchestra Works

- Vorfrühling*, symphonic tone-picture, Op. 12
Suite for violin and chamber orchestra, Op. 38 (1924)
Festlicher Marsch (Vienna Festival Procession, 1929)
Piano Concerto, Op. 49 (1935)
Prosperos Beschwörungen, symphonic suite after Shakespeare's "Tempest",
 Op. 53 (1936-38)

Choral Works

With Orchestra:

- Gebet der Mädchen zu Maria* (Rilke), Op. 5, for soprano, women's chorus,
 and large orchestra
Mitte des Lebens, Op. 45, cantata on sacred texts for soprano, mixed chorus,
 and large orchestra (1932)
Mass in F Minor, Op. 51, for chorus and organ (1934)
Small Mass in C major, Op. 58, for mixed chorus and small orchestra (1937)

Unaccompanied:

- Choruses on texts by Angelus Silesius and others: Op. 43, 46, 47, 59

Chamber Music

- String Quartets*, Op. 14, 20, 25, 28
Sonatas for violoncello solo, Op. 31, 39
Sonata for violin solo, Op. 36
Two Pieces for clarinet and piano, Op. 34
Suite for violin and piano, Op. 56 (1937)
Little Suite for flute solo, Op. 57 (1937)
Pastorale for flute, saxophone, trumpet, percussion and strings

Works for Solo Voice

With Accompaniment of Various Instruments:

- Lieder der Mädchen* (Rilke) Op. 7a, for voice and orchestra
Geistliches Lied (Fr. Jammes) for medium voice, piano, violin and viola,
 Op. 23 (1919)
Amor timido, cantata after Metastasio for coloratura soprano and small orchestra, Op. 50 (1933)
Fünf Sonette (E. B. Browning) for soprano and string quartet (or string orchestra) Op. 52 (1934)
Lied der Welt (von Hofmannsthal) for soprano and orchestra, Op. 54 (1936)
Leben, Traum und Tod (von Hofmannsthal) for alto and orchestra, Op. 55 (1936)

With piano accompaniment:

- Wie ein Bild*, Op. 3
Lieder der Mädchen (Rilke), Op. 7
Lieder aus der Fremde, Op. 15
 Songs on texts by Stefan George, Op. 22
 Songs on texts by Ernst Stadler, Op. 24
Aurora (without text), for coloratura soprano, Op. 33, 1925
 Songs without Opus numbers:
Mondnacht auf dem Meer, 1914
Deutsches Lied (Dehmel), 1915
Osterreichisches Reiterlied, 1915
Erinna (St. George), 1925

Piano Pieces

- Der Abend*, Op. 4
Drei Skizzen, Op. 6
Drei Klavierstücke, Op. 9
Eklogen, Op. 11
Epigramme, Op. 17
Idyllen, Op. 21 (inspired by poems of Stefan George)
Sechs Klavierstücke, Op. 26
Tanzstücke, Op. 42

(Translated by Arthur Mendel)

JENNY COLON, THE "SOMBER STAR"

By PIERRE SOCCANNE

ALL her contemporaries agree that she was an enchanting woman. She was also a spirited comédienne and a talented singer, and withal incredibly foolish and frivolous. One would hardly imagine that Jenny Colon was destined to become one of the Muses of French Romanticism, and indeed she herself never for a moment suspected that such a rôle had been thrust upon her. Only a chance meeting with the poet whose mad genius illuminated his times with an astonishing and sorrowful naïveté, has preserved the fame of the little actress of the Paris Opéra-Comique.

In recalling this touching and somewhat obscure story, I am aware that the emphasis will necessarily be on poetry rather than on music; yet the former borrows from the latter certain reflections whose harmonies may be heard in the ardent and anguished verses of the author of *Sylvie* and of *Aurélia*, the unhappy poet who dreamed of making his adored singer, with Meyerbeer's aid, a resplendent "Queen of Sheba", and who, having lost her, plunged instead towards madness and suicide:

*Je suis le Ténébreux, le veuf,
l'inconsolé,
Le Prince d'Aquitaine à la
tour abolie:
Ma sombre étoile est morte,
et mon luth constellé
Porte le Soleil Noir de la
Mélancolie.*

I am he of Aquitaine, bereft
and darkly mute,
Disconsolate Prince of the
ruined tower:
My somber star is dead, and
my spangled lute
Bears the Black Sun of
Melancholy's power.



Marguerite Colon, called Jenny, was a true child of the theater. Her parents were obscure singing-actors, and she was born while they were on tour, at Boulogne-sur-Mer, on November 5, 1808—the same year that saw the birth, at Paris, of the poet whose love was to make her famous: Gérard Labrunie, better known to the world as Gérard de Nerval.

Her whole childhood was an apprenticeship for the theater: she



BIBLIOTHEQUE NATIONALE
1827
EXEMPLAIRE
1919

Certifie conforme aux autres exemplaires de l'ouvrage
Paris, le 2 janvier 1828.
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had trod the boards ever since she could walk, and she quickly imitated the gestures and facial expressions of her elders. It was only natural, therefore, that at the age of twelve she should find herself a member of the troupe at the Opéra-Comique, where her mother and her sister Eléonore, by dint of hard work, had succeeded in obtaining engagements. The child was extremely pretty and already alluring, with her large blue eyes, the rosy hue of her complexion, and a roguish air that attracted everyone's attention. She soon made her real début, with her sister, on April 17, 1822, in Dalayrac's *Les Deux petits Savoyards*. The two little girls obtained a success with the charm and freshness of their acting. Less than six months later, it was their mother's turn to make her début, rather obscurely, taking the secondary rôle of the heroine's mother in *L'Épreuve villageoise*.

Then Jenny, in the full bloom of her fifteen years, and already aspiring to every kind of success, decided that the Salle Favart no longer offered sufficient scope for her talents. She felt that a more brilliant—and above all a more joyous—career awaited her as a "comédienne à voix". So she betook herself to the Vaudeville, where she immediately became a star; soon all the gilded youth of the Boulevards was flocking to hear and see her in *La Laitière de Montfermeil*, *La Mère au bal*, *Les Femmes volantes*—Jenny herself was a "femme volante", as giddy as any, and eager to live her life. In 1824 she ran off to England with her comrade Lafont, to whom she was married by the famous blacksmith of Gretna Green. Back in France, she lost no time in getting rid of her husband by a suit for annulment that made quite a sensation and that left her with the title of "Madame", free to enjoy all its privileges, but with none of its obligations. She seems to have profited fully by her new liberty, for she forthwith became the toast of all the gallants of the period, who vied for her favors. Rumor had it that she was generous with the latter; her numerous distinguished admirers were said to include a wealthy banker from Holland. Gossiping tongues also remarked, more or less pertly, that she frequently disappeared from the stage, and even observed that she reappeared at the Vaudeville regularly—after a due lapse of time!

In 1828, Jenny Colon left the Vaudeville and went to the Variétés, where her début (Oct. 27) in Dumanoir's *La Semaine des amours* was a resounding success and placed her without question among the leading stars of the stage in her time.

Now, more than ever, the young actress gave herself up to the gay life that she had always eagerly desired. We can well imagine what the disillusioned chronicler of *La Mode* had in mind when, years later, after Jenny's death, he wrote: "Nowadays, in the life of our actresses, the things one must forget far outnumber the things one should remember!" Our comédienne, in fact, found it expedient to attenuate the notoriety of her private life by making occasional tours in the provinces, thus obtaining a temporary oblivion by her absence from the Boulevards. Then she would reappear. In 1834 we find her making her *rentrée* at the Variétés, and in 1835 preparing for her début in opéra-comique at Brussels, where "her charming features, her fresh and sonorous voice, her pleasing and skilfully expressive style" earned for her "the most flattering welcome". Then she returned to the Variétés. It was at this time that she secured a new engagement at the Opéra-Comique, announced in June, 1835. But her actual début there did not take place until April 28, 1836, in Grisar's *Sarah la folle*, and this, after her success as an actress, definitely established her reputation as a singer.

In the light répertoire of the Salle Favart, to which she was so well suited, Jenny, even more than before, became the public's darling; her praises filled the *feuilletons* of the newspapers; her portrait appeared in the reviews and picture galleries, holding a place of honor beside those of the celebrities of her time, Taglioni, Marie Dorval, Sontag, Malibran. The "lily and rose" of her complexion, the line of her bosom, the purity of her features, the grace of her carriage, and the "triumphant joy" of her smile, won the admiration of all.



It was about this time—the exact date is not easy to determine—that our singer's path was crossed by that one among her admirers whom, without doubt, she least understood, to whom certainly she gave the least happiness, and from whom, all unwittingly, she was to receive the best part of her fame.

Gérard de Nerval, like Jenny Colon, was just twenty-six. His literary career had begun at the age of eighteen. He had inherited a modest fortune that was fast slipping through his fingers in the company of such fellow-romanticists as Théophile Gautier, Alexandre

Dumas, Arsène Houssaye, Nanteuil, Roger de Beauvoir, Méry, Balzac, and others, within the four walls of that famous apartment in the Rue du Doyenné where, in an aggressively Romantic atmosphere, the gayest and most celebrated beauties of the stage joined in the numerous orgies that marked the carefree times of "la Bohème galante".

But for this elegiac visionary it was no longer a question of follies and orgies. His first sight of the captivating artist, on the stage of the Variétés, in 1834, had awakened in his heart memories of that Adrienne, a young girl of noble family, whom he had seen at a fête champêtre in his beloved Valois, and who had since died as a nun. He at once conceived for Jenny an overwhelming but quixotically idealistic passion. Might she not be a reincarnation of Adrienne?

For a whole year (1834-35), having rented an orchestra seat at the Variétés, he went to the theater every evening and lost himself in ecstatic contemplation of his idol; and all this time he made no effort to find out more about her, because, as he explained later, he feared "to disturb the magic mirror" that reflected so dear an image! Perhaps, also—but this was a vain precaution to which he did not long adhere—, he feared "to bring down from her pedestal that beautiful idol, so distantly adored." Nevertheless, he suffered from this concealed passion for the woman whom he imagined to be the beloved of his adolescence, and so evident was his suffering that his friends, uneasy at his silent torment, finally succeeded, though with difficulty, in learning his secret.

Thereupon they contrived to present the unhappy lover—whom they thought timidity alone restrained—to the object of his adoration. But the affair was not so simple as all that: Gérard, strangely eccentric, did not respond to the first encouragement given him by the lovely actress, accustomed, of course, to homage of a less circumspect nature and to more positive advances. She could make nothing of this admirer who began by declaring that he loved only "the ideal" in her, and who regaled her with nothing but dissertations on mystical love, from which it resulted that for him she was not "a woman like other women", that it was above all her "soul" that he loved, and that he wished her to partake of a "true union"—indefinitely deferred.

Nevertheless, it would be rash to affirm that the actress, at first, was not flattered by the attentions of the strange poet, who, after all,

figured in her eyes as a person of some consequence. Gérard's friends had not failed to intimate that, because of his position in the literary and dramatic world, he would be able to render her important services in the theater. And, in effect, the amorous poet had immediately and zealously placed himself at the service of the actress, investing the better part of what remained of his fortune in the founding of a periodical, *Le Monde dramatique*, to which his friends—all prominent littérateurs—contributed, and which, in his thoughts, he dedicated to the glory and the praise of his beloved. He also wrote for her a fine rôle in a libretto upon which he had collaborated with Alexandre Dumas, and for which Monpou had written the music. This work had been accepted at the Opéra-Comique, and Mme. Damoreau was to have sung it in 1836; but a combination of circumstances—guided by a skilled hand—caused the rôle to be transferred to Jenny Colon.

The latter, on her side, was steadily growing in artistic stature: at the beginning of 1837 she received from Mme. Casimir the rôle of Camille in *Zampa*, thus taking her place among the front rank of opéra-comique singers. And, at the end of February, it was announced that she would sing in Monpou's *Piquillo*, libretto by Nerval and Dumas. The première took place on October 31, 1837, and Jenny carried off the honors of the evening, being especially applauded in the "ravishing couplets" that she sang "very soulfully and with fine taste." (The work brought 6000 francs to its poet-librettist.)

By the month of April, 1836, Nerval, as may well be imagined, had exchanged his seat at the Variétés for one at the Salle Favart, so that he might continue contemplating Jenny; furthermore, the rehearsals of *Piquillo* brought him even nearer to the young singer. Yet the latter still awaited from her astonishing admirer a positive and pressing declaration, such as would cause her to yield and thereby transform this absurdly infatuated idealist into a serious lover—for there is reason to believe that the flighty actress was now anxious to stabilize her adventurous career on the basis of a more solid and bourgeois relationship. She had certainly hit upon a fine prospect!

Although Gérard de Nerval was becoming more and more ardent, he could not make up his mind, and Jenny was losing patience. She understood less and less what was going on within the poet's heart:

when he should have been pressing he was merely supplicatory; his declarations were complicated by impossible subtleties; he sought resemblances and memories in her that only offended her; he declared that his love was superior to all jealousy (it appears that he had more than one cause to be jealous), and he affirmed, both by the spoken and the written word, that he was unworthy of a woman of her merit and beauty, and that "he rendered homage only to the artist."

The most tangible thing he could offer her, apart from that Platonic union he was always plaguing her with, was another operatic part, namely, the title-rôle in *La Reine de Saba*, for which he was now writing the libretto, and for which Meyerbeer had half-promised to write the music. This projected opera gave the poet's imagination frequent opportunities for transforming his beloved into a legendary princess, thus raising her to the lofty level of his dreams; and these visions were partially realized by artistic masquerades at the *soirées* in the Rue du Doyenné, where Jenny's presence inflamed Gérard without enabling him to find the way to her heart. He continued to exasperate the woman whom he professed to love.

Nevertheless, Jenny kept up her end of the game, and after each successive disappointment she contented herself with calling him a mad visionary. She thought that the best way to bring him around was to keep him eager and unsatisfied, without actually repelling him. She matched his waywardness by refusing on the morrow what she had promised the day before. But her tactics failed to produce the expected result; the more she eluded him physically, the more grateful her lover became: "*Mon Dieu! mon Dieu!* How thankful I am to you", he wrote; ". . . And what does it matter that I was unable to have a word with you? Perhaps I might have lost the happiness of a whole day's illusion, that fleeting consolation, which gives me the strength to continue suffering!"



This sort of thing could not well go on indefinitely: the lady had had enough of it, and the poet, believing himself accursed, was becoming frantic. Once more his friends became uneasy, though we cannot be sure that they intervened again. It is possible that Jenny

herself wished to put a speedy end to the affair, and this is all the more probable because, years later, after her marriage, she positively declared to Théophile Gautier that Gérard had never been her lover, and this statement is more or less confirmed by several of the poet's biographers. Gérard himself never took anyone into his confidence on this subject.

But Jenny's assertion is contradicted by certain other writers, including Alphonse Karr and George Bell, the youngest friend of Nerval's last, unhappy years. According to the former's *Livre de bord*, it was immediately after the success of *Piquillo* that Alexandre Dumas, taking pity on Gérard's suffering, had promised to "arrange matters", and, upon his suggestion, in the midst of one of the tumultuous and brilliant *soirées* of the Rue du Doyenné, the pleasure-mad Jenny, brimming with high spirits, seductive and ravishing, had gone off with her poet. But, to the latter's disappointment, instead of the palace where he had dreamed of espousing his princess, the setting for this supreme moment was merely "a vulgar hotel-room" (A. Karr).

Consummated or not, the idyll was short-lived; and there is every reason to believe that Gérard's disappointment in this affair arose not only from its inadequate setting, but also, and at least to an equal degree, from his partner's spiritual insufficiency and total lack of comprehension. Nevertheless, on the morrow of this unexpected—and yet, alas! too well foreseen—felicity, deliberately working up his emotions in a desperate endeavor to realize his dream in spite of everything, he wrote: "We must now be on our guard against one thing, that is, the discouragement that follows every violent tension, every superhuman effort. . . . I am only a man, and you a woman, and the love that is between us has in it something divine and imperishable."

The worm was none-the-less in the fruit. The abyss that separated the subtle poet, the incorrigible dreamer, the Bohemian of letters, and the laughter-loving actress, avid for passing pleasures and vanities, was soon to open beneath their feet. The circumstances of the break, which came quickly, have never been exactly determined. Jenny insisted that she had never belonged to this unfortunate being, for whose physical and moral misery she was later blamed. As for Gérard, though living to the very end under the obsession of this

blighted love, he never accused anyone but himself and the "irremediable" faults he had committed against his beloved; none of his books, not even *Sylvie* or *Aurélia*, gives us any clue as to the exact nature of these "faults". "I bear you no ill-feeling", he wrote in the last letter addressed to her, "I cannot recall that fatal day without thinking of the previous evening, so beautiful and so thrilling that one should have died afterwards. *Mon Dieu!* Our poor honeymoon reached only its first quarter!"

There was, it is true, some story, rather confused, about a ring; and later the discarded lover seems to have dwelt upon this more than was necessary. And there was, especially, the story related by George Bell, which no doubt deserves greater credence: One day Jenny Colon wished to be invited to a party given by the pianist Zimmermann, which all the élite of Paris was eager to attend. But Zimmermann had his principles, and he only invited actresses who were married. Nerval's persistent efforts to obtain the desired invitation for his friend were in vain. When he came to confess his failure, she replied, quite simply, "Very well, then, marry me!" Poor Gérard, taken by surprise and thinking that the words had been uttered in a moment of vexation, asked for a few days in which to reflect. At the end of this time, with death in his soul, but firmly, he replied negatively to a second demand. Thereupon the poet, whose small fortune had been entirely dissipated and who was selling his furniture and his paintings to pay off the debts of *Le Monde dramatique*, fled to Brussels with Alexandre Dumas—and Jenny Colon married the flutist of the theater!

Thus at the most troubled moment of her fleeting *liaison* with the fantastic and unstable being whom chance had placed in her path, Jenny Colon made the discovery—perhaps by contrast—that hers was a positive and bourgeois soul. The thought of the future, the prospect of advancing age that would one day snatch her from the pleasures of a too-brilliant life and reduce her perhaps to that miserable loneliness that she could already see menacing Nerval, awakened in her the desire for a firm support and for a normal household to protect her declining years. It happened about this time that a worthy and reliable suitor, and talented into the bargain, presented himself and made skilful advances: since he really loved her, he would do as well as another—and a thousand times better

than that crazy poet! When the discarded lover returned to Paris, Jenny Colon had become Mme. Colon-Leplus (April 11, 1838).¹

* * *

The frustration of this romantic passion brought no happiness to either party.

After her marriage, Jenny's husband "adopted" the children of her giddy youth, and she bravely took up her career again, continuing to sing for several months at the Opéra-Comique, in the répertoire that had brought her so much success. But among the holders of orchestra seats there no longer figured the Platonic admirer of other days. Leplus, beyond any doubt, directed her work, and he had in mind for her other conquests than those she could obtain through her feminine charms. The couple soon left for the provinces, where her engagements permitted the singer to enlarge, and above all to improve, her répertoire. The singer of light opéra-comique was succeeded by the operatic prima donna who now undertook the rôles sung by Mme. Damoreau, Mme. Dorus, or Cornélie Falcon. At Bordeaux she achieved a notable success as Alice in *Robert le Diable*—a tardy revenge for the defunct *Reine de Saba*. Finally, at Brussels, on June 6, 1841, Jenny Colon fulfilled the great ambition of her career: she sang Marguerite in *Les Huguenots*.

Was the rôle beyond her powers? At all events, she was applauded. But this, though she little knew it, was to be her farewell performance. How did it happen that the brilliant star of the Salle Favart, glowing with health as with talent, the irresistible comédienne of the Vaudeville, had ruined her health at the very moment when mar-

¹ I cannot resist the pleasure of recalling Théophile Gautier's enthusiastic portrait of the singer, written about this time: "Mme. Leplus . . . has nevertheless about her something more distinctive and more elegant than the ordinary type of Flemish beauty. . . . She is large and fleshy, but it is a far cry from her firm and well-modeled contours to the avalanches of flesh depicted by the painter of Antwerp; her white and delicate skin has about it something silky and luscious. . . . The large forehead, full and rounded, much more developed than is usual with women, attracts and holds the light, which plays about it in gleaming reflections; the finely-shaped nose, with its somewhat aquiline and almost royal profile, effectively tempers the rather frivolous gaiety of the rest of the face. By a charming singularity, her eyes are dark, sparkling under pale eyebrows of a velvety softness. As for her mouth, it is pure and well-shaped, easily smiling with a certain mocking expression of the lower lip that lends it great charm. The oval of her cheeks is characterized by a pleasing fulness of outline; also, there is no prominence of the cheek-bones. The chin is marked by a little cleft in the middle, an excellent Cupid's nest. . . ." *Les Belles Femmes de France*, first series (Mme. Colon-Leplus); cited by Aristide Marie Gérard de Nerval, p. 94.

riage had withdrawn her from the excesses of her earlier life? The artistic ambitions of her husband, the strain of the work he imposed on her in order to master this new répertoire—for which nevertheless she seemed admirably equipped—, were these the causes of the disaster? The couple were obliged to return hastily to their home in Paris, 17 Rue des Mathurins, where for a whole year, alternating between hope and discouragement, they fought against the malady that finally carried off poor Jenny, with "her sweet smile, her talent, her grace and her youth." She died almost on the anniversary of her last appearance, on June 5, 1842; she was barely thirty-four years old. "She resisted the approach of death", wrote Jules Janin on that day, "she called life to come to her aid. . . . She died weeping, the blonde and gentle Jenny, so joyous! Sweet image, pale and melodious smile!"

She was buried in Montmartre, and M. Jacques Boulenger reports that the following October there took place a "splendid sale" of her belongings, to which all "the fashionable young actresses" flocked; it is not impossible that Gérard de Nerval himself might have been present.



Contrary to what might be supposed, Jenny's marriage had not immediately overwhelmed Gérard; at the time one might even have reproached him for an attitude of seeming indifference, in reality too perfect not to conceal some mystery. The poet was in truth a strange being: it was only gradually, and as the result of an ever-increasing intellectual agitation, that he became conscious of his misfortune and realized what a crushing blow had been dealt him by this kind of betrayal. For a long time he kept the secret to himself, until finally, as he nursed his memories, plumbing the full depth of his cruel destiny, he derived from it not only the sole subject of his writings, but also a haunting obsession from which soon nothing could free him, neither travel, nor work, nor other loves, and which in the end brought him, through one crisis after another, to madness.

Jenny, the reincarnation of that Adrienne whom he had loved as a youth, in time became for him, under the names of Octavie, of La Sylphide, of Aurélia, the obsession of his mind, the unique object of his work. In verse and in prose, he dragged her upon extraordinary and senseless voyages, with no other aim than to rid himself of this pitiless persecution, to Cologne, to Italy, to Holland, to

Germany, through the woods of the Prater and the gardens of Schoenbrunn, on the shores of the Bosphorus and on the canals of Bruges.

Once only, while passing through Brussels, where Mme. Leplus was singing *Piquillo*, did he meet her in reality, cordially offering him her hand, smiling at him with her terrestrial eyes, but tragically indifferent and offering him, together with a "pardon for the past", the expression of a pity that was to him both sweet and deadly. He learned then—it was in 1840—that she was already ill, perhaps condemned, and this filled him with a strange despair that grew upon him when, eighteen months later, while he was confined for the first time in Dr. Blanche's asylum for the insane, he received word of poor Aurélia's death. In death, at least, did she not finally belong to him entirely and forever? When he recovered his liberty, his first visit was to the tomb of Aurélia; he had it pointed out to him, noted the spot on a piece of paper, and then, as though he were now in complete possession of it, he calmly enclosed the precious paper in his casket of mementos . . . where it lay forgotten. Ten years later, liberated again after another mental breakdown, the poet returned to the cemetery, seeking once more the shade of his ever-dearer Aurélia; failing to find the tomb, he abandoned his intention at the very moment when he came upon the paper he had cached in 1842. Then he deliberately burned the paper, declaring himself unworthy "to kneel beside the tomb of a Christian!"

Nevertheless, it was only for her that he continued to live, haunted by a past whose episodes he was continually reviving in a series of sorrow-laden improvisations. And he clung to that collection of "love-letters" which he had doubtless never actually sent, but which, in his hallucinated mind, made an immense and perpetual tumult. On a livid January morning of 1855, by the iron-grilled window in the Rue de la Vieille Lanterne, the sketches of these letters intended for his *Aurélia* were found, together with the unfinished pages of that novel, in the pockets of Jenny Colon's one-time adorer, who had just hanged himself.

(Translated by Gilbert Chase)

OTOMI INDIAN MUSIC FROM MEXICO

By RODNEY GALLOP

NOTHING is rarer in Mexico, as I have pointed out in an earlier article in this review,¹ than authentic indigenous melody. The Mexican Indians are not natural, instinctive singers, and probably never were. Even before the Conquest it seems probable that the use of music was restricted almost entirely to ceremonial religious purposes, and with the suppression by the Spaniards of the ancient pagan cults it is today next-door to impossible to hear songs of which the words are not Spanish and the tunes not obviously derived from European sources or strongly influenced by the white man's music.

The semi-pagan tribes dwelling in the North-Western Sierra Madre, such as the Tarahumaras, Yaquis, and Huicholes, have undoubtedly preserved some fragments of indigenous melody in connection with their *peyote* and other cults, but the one or two fragments printed in Lumholz's magnificent "Unknown Mexico" do not suggest that there is much of value to be found there. In any case, these tribes are closer akin to those of the American Southwest than to the Indians of Southern Mexico. Among these last, to my knowledge, no examples of unmistakably indigenous melody have been collected nor have any been printed, and in my previous article I gave reasons for supposing that little has in fact survived and that this little is to be sought almost exclusively in the practice of ancient pagan cults.

Of those Southern tribes that are more or less accessible from centers of civilization by far the most primitive are the Otomis, and during my last few months in Mexico I was fortunate in finding among them the survival in one or two places of a vein of melody which, even if it has become blended in parts with the European tradition, still shows certain pronounced characteristics that are almost certainly native.

Curiously enough, the first truly Indian music which I discovered among the Otomis, and which furnished what are musically the most distinctive melodies in my collection, was not connected with pagan

¹ "The Music of Indian Mexico", in "The Musical Quarterly" for April, 1939.

ritual, although it comes from a district where pagan ceremonies still take place.

On the edge of the high tableland, between Tulancingo and the eastern border of the state of Hidalgo, are two villages of Otomi Indians, called San Pedro Tlachichilco and Santa Ana Hueytlalpan. These Indians are believed to have moved to their present habitat from a point nearer Mexico City and to belong to a section of the tribe different from that of the Otomis of the Sierra de Puebla who begin only a few miles farther on. Although the branch line to Honey actually runs through Santa Ana and most of them know some Spanish, their pattern of life is purely Indian, and the women's costume consists of a *chincuete* skirt and a *quechquemill* woven on the pre-Columbian handloom.

M. Jacques Soustelle describes in his "Mexique: Terre Indienne" how Mr. Robert Weitlaner and he found out that in these two villages the women are in the habit of gathering together for the purpose of drinking sugar-cane brandy and of singing certain songs peculiar to this occasion and to their sex. Early in 1938 I visited the two villages, first in the company of Mr. Weitlaner and Dr. Lawrence Ecker and, later, on my own, and with some difficulty was able to prevail on the women to sing me the songs in question. Unfortunately, it proved impossible to record the words of the songs, although both my companions were adept at transcribing in phonetic script the very difficult Otomi language. The women did not enunciate clearly while singing and appeared completely incapable of repeating in a speaking voice the words of the songs or even of giving us their gist in their halting Spanish. Only in one instance did it seem that we might be successful. The son of the first woman who sang to us, Maria Ignacia Valle of San Pedro Tlachichilco, undertook to repeat the words of her songs and to furnish the necessary translation. This he did, or rather appeared to do, with confidence, but as soon as we asked his mother to repeat her song, in order that we might collate the words with the music which I had noted, it became immediately clear that she was singing completely different words. Whether it was she or her son who was in error never became clear. It is certain, however, from the son's translation, as from the fruits of M. Soustelle's earlier expedition, that the words are bacchic in character, of an unbelievable triviality, and probably improvised on each occasion within narrowly defined limits. The songs are not sung





Maria Ignacia Valle (right) and her daughter



Group of Singers at Santa Ana Hueytlalpan



An Otomi shaman
cutting out paper fertility figures



The *teponaztli* of San Pablito and its hiding-place,
in which the *huehuetl* is still to be seen

in chorus, but as solos, the singer swaying her body rhythmically from side to side in her alcoholic inspiration. The following examples are the most interesting of the melodies that I collected in the two villages. The first two are followed by retranslations into English of the Spanish translations furnished by Maria Ignacia's son:

Ex. 1



*This is how the song goes,
The one that I sang
Because I had taken brandy
Which made me drunk,
And I don't remember what I said,
This is what I said,
This is why I am singing,
And I am singing
This same song which I am singing.*

*It says:
Whether my song be good or not
Pardon what I sang
Because I was drunk.*

Ex. 2



*I took brandy
And so I sing
For my pleasure.
And all my life
I am singing,
And no one closes my mouth,
And everywhere
I am singing for my pleasure.
Now I have sung all;
That is my song.*

*It says:
If it is good,
And I say, whether it is good or not
The song is just the same.
If no, I say its just the same.
If yes, it is good.
If it pleases you
It is good and all.
And here my song stops
And here it has stopped.*

Ex. 3



Ex. 4



Ex. 5



Ex. 6



Ex. 7



Ex. 8



Ex. 9



Ex. 10



The words of the first two examples, offered with all reservations, must stand or fall on their merits! One or two details of the musical notation call for further explanation. Like most folk-singers the women were apt to make slight changes in the tune when repeating it to different words (e.g., the two halves of No. 6), and two- or four-note groups were sometimes omitted. The latter are indicated by brackets in Nos. 1, 3, and 5. No. 5 differs from all the others in that there is something resembling a rapid recitative on the notes so marked. The two notes linked by a *portando* sign were a hummed "die-away", dropping evenly from the higher note to the lower, as I believe happens in certain red-skin songs. I heard no other song in which this occurred, although in No. 6 I have used the *portando* sign after a note to indicate a quicker, less emphatic "die-away" to an indefinite pitch. The inverted *fermata* is, in fact, the reverse of a *fermata*—that is, it indicates a slight shortening rather than a lengthening.

Several features of these melodies will strike the observer. Particularly remarkable is their big compass, amounting to a twelfth in Nos. 1, 3, and 4, and to only a third less than two full octaves in No. 9, a very unusual phenomenon in the music of primitive races. The tonality is primarily major (indeed No. 9 is practically built out of the major common chord), but there is some suggestion of a shifting of tonal center from the original tonic to the dominant in Nos. 6 and 7. Very striking is the pentatonic character of the tunes. Nos. 1, 3, 4, 5 and 9 are definitely pentatonic, lacking the fourth and seventh notes of the scale. No. 6, lacking the seventh, may also be regarded as being in a "gapped" scale, and even those tunes that include the fourth and the seventh (Nos. 2, 7, and 8) studiously

avoid the interval of a semitone (which is found only in No. 10). In general, the whole group show their pentatonic tendencies in an inclination towards the cadence C, A, G.

As already mentioned, the two villages are not remote from centers of civilization where more sophisticated music may be heard, and it cannot therefore be asserted with certainty that no European influences can have crept into their music. Indeed the sequences in No. 2 and in one or two less interesting tunes not reproduced here appear to indicate the contrary. Taking into consideration, however, the intensely conservative instincts of the Indians, and the fact that such music as is most likely to have come to them from outside is the guitar-influenced "tonic-dominant-seventh" stuff of *mestizo* Mexico, with its superabundance of semitones, it is surely clear that this must be mainly an indigenous vein of melody.

Between the two visits in the course of which I collected the songs noted above, I was able to collect also Otomi melodies from a village in the Sierra de Puebla where they are used exclusively in connection with the survival of *brujeria* or witchcraft. San Pablito, the village in question, is an hour and a half's ride from Pahuatlan in the state of Puebla, which lies at about 4500 feet above the sea in the welter of mountains where the tableland breaks up into crags and canyons leading down to the coastal plain of Veracruz. It is wild country inhabited by Indians of several different tribes, the unexplored repository of fascinating survivals of ritual and belief. Even in this environment San Pablito has earned an outstanding reputation for the number and power of its witch-doctors. The names *brujo* and *brujeria* given in Spanish to them and to their ceremonies must not be taken to mean that they indulge in the nefarious practice of the black arts. What they do, in fact, is to carry on the ancient cult of the earth, on which cult, in their eyes, the fertility of their fields and their own health and welfare depend, and which must in the last resort have underlain all the complex religious systems evolved in more advanced centers of pre-Columbian Indian life, such as Yucatan and the Valley of Mexico.

I was able to gain considerable insight into the nature of this cult and even to be present at two of its most remarkable ceremonies, as described and illustrated for the first time in my book "Mexican Mosaic".² Space forbids all but the briefest description of them here.

² Rodney Gallop, "Mexican Mosaic", London, Faber and Faber, March, 1939.

The cult centers not round idols, as it still does not very far away, but round little human figures cut by the witch-doctors out of paper, which in some cases is prepared in the pre-Columbian way from the bark of certain trees. Some of these paper figures are destroyed in the course of the ceremonies, being burnt, thrown into rivers or lakes, or buried in the ground with the sown seed. Others, with little excrescences protruding out of their sides in the shape of the crop of which they are regarded as the protectors—such as maize, coffee, chile pepper, and so on—, are mounted on little wooden crosses and kept in small coffers in buildings called *oratorios*, which are the chapels of the cult. On the occasion on which we were present, they were to be taken out into the fields in February for a ceremony of "homage to the earth" on behalf of the crops, which lasted all through the night from dusk till dawn, and which comprised offerings, ritual chants, and dancing. During the preceding day, in the *oratorio*, the paper figures were dressed by an Indian girl in miniature garments made with exquisite taste and care. While this was going on, the witch-doctor in charge of the ceremony was cutting out other figures, and the musicians who were to play in it were rehearsing their repertoire. Originally the music on such occasions must have been furnished exclusively by the *teponaztli* and *huehuettl*,³ which, as will appear, are still carefully preserved. On all but rare occasions they are replaced by a violin and guitar, the former playing the tune and the latter accompanying with chords which, throwing all western conceptions of harmony to the winds, are primarily percussive in intention and singularly strange in effect. Nos. 11-14 were taken down from their playing, the first of them unfortunately incomplete. I was given to understand that these melodies have individual names, connected with different crops or plants. Thus No. 11 is called *Hoja de Caña* ("Sugar-cane Leaf"), No. 12 *Xocopa* (a leaf which I was unable to identify), and so on.

Ex. 11



³ For descriptions of these instruments, see my book and my earlier article referred to above.

Ex. 12



Ex. 13



Ex. 14



When it was dark we all went in procession with candles to the field where the ceremony was to be held, the paper idols being carried in baskets by four vestal virgins, and the witch-doctor leading the way with a copal incense-burner. The musicians played a sprightly march tune (No. 15), which changed as we neared our destination to No. 16.

Ex. 15



Ex. 16



A minor tragedy now occurred. As the ceremony was to last all night and it looked as though nothing much was going to happen at first, we returned to the village where we had made arrangements to witness another and even more remarkable ritual. This lasted longer than we had calculated, with the result that when we returned to the fields we found that we had missed the offerings, including the sacrifice of a hen, and the chants which go with it, none of which were to be repeated that night. There was nothing left to see but the ceremonial dancing, consisting of a very embryonic shifting and

stamping step. Subsequently I was able to make good the loss to some extent, and to take down the tunes of some of the chants reserved for such occasions. The first witch-doctor whom I was able to prevail upon to sing them to me was unfortunately so drunk that it was impossible to make him realize when and what to sing, when to repeat what he had sung and when to stop. In spite of these difficulties I was able to obtain three airs (Nos. 17-19) from him, though without any indication of their meaning. The first was an invocation to Shimhoi, the Holy Earth, the second a "song for giving to eat to the earth", that is to say, for sacrifice, and the third for curing illnesses. This last, as even I was able to distinguish in my ignorance of Otomi, opened with the word "Montezuma" and is in fact an invocation to Montezuma, who is conceived at San Pablito to be the "Lord of Sickness".

Ex. 17



Ex. 18



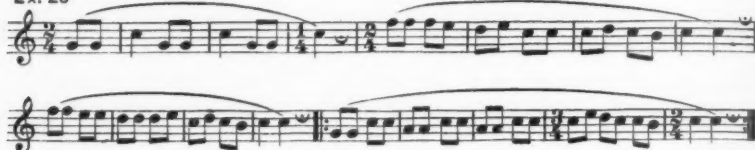
Ex. 19



My second informant, also a witch-doctor, had a clearer head but was disinclined to sing more than a couple of chants for me, both of them hymns to the earth sung at the moment of making offerings or sacrifice. Mr. Weitlaner, who was the first to discover the existence of such chants and took down fragmentary texts of five of them in phonetic Otomi, had suspected the existence of a *teponaztli* drum at San Pablito, from the drumming gestures of his informant's hands while he sang them. He had not been able to verify his suspicion, but, acting on this information, I was able to prevail on the witch-doctor to take me to the inaccessible cave high up on the mountain-side where, never before seen by any but Indian eyes, the *teponaztli* and a companion *huehuatl* are kept hidden, except on the one occasion every five or six years when their pardon is craved for disturbing

them and they are played at a ceremony on the hill-top, in which the whole village takes part. It was to the accompaniment of the sacred *teponaztli* that he sang me Nos. 20 and 21, afterwards giving me in his halting Spanish a free translation of the words.

Ex. 20



*It is well, it is well, it is well.
I will sing thee a good song,
One that is called a good song.
Flowers without number I bring thee,
And these flowers I offer to thee.
I will sing a good song,
To know what thou hast disposed.
I would attain the sky to know the world,
I would know of each of the poor,
Now I will offer thee the pleasant things which I have prepared,
And I will pass over the whole face of the earth,
That I may know what has happened to all its offspring.
I bring thee that which makes green the whole face of the earth.
In colors of green and white and yellow.*

Ex. 21



*Now that we have come here,
I bring wax to thy place, Little Mother,
Paper I bring and flowers,
Deign to receive them. . . .
Seven times I bow the knee before thee,
I bring thee combs, good combs,
I bring soap for thee, good soap I bring,
I bring thee good silken thread,
Craving thy pardon I bring thee all,
That thou mayst lack nothing.
Flowers and all I bring thee,
Great is my respect for thee,
Violin and guitar I bring thee,
I bring thee a turkey to kill,
That its blood may be a delicacy for thee,
Little Mother, craving thy pardon,
That thou mayst bless all that I bring.*

The other rite, which caused me so regrettably to miss the actual moment of the offerings and chants in the ceremony of homage to the earth, was nothing less than a consultation of the Oracle of Santa Rosa, of which the outside world previously knew nothing and which is fully described in my book. Briefly it may be explained that, when either the community or some individual wishes to consult the pagan earth spirits, a witch-doctor swallows down a few seeds of the plant known as Santa Rosa (which I have reason to believe may be the Indian hemp *marihuana*) as the result of which he goes into a trance, singing his replies to the questions put to him. An opportunity to witness this ceremony was not to be missed, whatever the cost, and we had not one but two priests of the cult, a man and a woman, to interpret the supernatural powers to us. No detail of the ceremony was omitted, a violin and guitar being engaged to provide the necessary music. With flowers and copal incense to propitiate the oracle, the man and the woman in turn covered their heads with a white cloth, and swallowed the mysterious seeds. Trembling like a leaf when the trance came upon him, the witch-doctor sang the answers to the questions put to him, in a thin, high falsetto, which presumably was deemed to be the voice of the being, Santa Rosa or whoever she might be, by whom he was possessed. Towards the end of the séance, the voice changed to that of the Dueño del Cerro, the Lord of the Mountain, an old man's voice, deep and infinitely weary. When her turn came, the female witch also became possessed of Santa Rosa, but did not attempt to conjure up the Lord of the Mountain. It was a strange and weird experience. With my manuscript book in my hand, I strove, by the light of a candle, to commit to paper the themes both of the instrumental music and of the oracular utterances themselves, which were even freer and more variable than the sacrificial chants had been. From the violin and guitar are taken Nos. 22 ("Invocation of Santa Rosa"), No. 23 (called *Señor de la Tierra* or "Lord of the Earth"), No. 24, No. 25 ("Farewell to Santa Rosa") and No. 26 (*Leit-motive* of the Lord of the Mountain). The oracle itself was more difficult. Free in rhythm and approaching to a recitative, one theme gave way to another with such frequency that I was usually only half way through my task with one when my attention was distracted by the next. In this respect the woman was a little less

disconcerting than the man. Nos. 27 and 28 are incomplete fragments from his interpretation of Santa Rosa, Nos. 29 and 30 are complete ones from hers, necessarily standardized a little in their transposition to staff notation. I need hardly add that there was no question of hearing these tunes sung again in more normal circumstances. Everyone was agreed that they could be sung only during the ceremony itself.

Ex. 22



Ex. 23



Ex. 24



Ex. 25



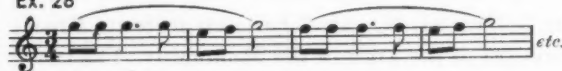
Ex. 26



Ex. 27



Ex. 28



Ex. 29



Ex. 30



Most unexpectedly, this music from San Pablito, which to the best of my belief is the first pagan, ceremonial music from Southern Mexico ever published and as such is of outstanding ethnographical importance, is less distinctive in character than the bacchic songs from San Pedro and Santa Ana. The tunes are firmly in the major, and generally not in gapped scales, although some of them tend to be pentatonic in feeling, and the C, A, G cadence reappears here and there. There is no "die-away" as definite as that in No. 5, but, as in No. 6, the *portando* sign has to be used in Nos. 17 and 18, and in another chant that I heard but had no opportunity to transcribe there was a "die-away" from the last note of each phrase to a toneless grunt which gave rhythmic emphasis to a rest (if it is not too paradoxical to call it so) on the second beat of a $\frac{2}{4}$ measure. Characteristic of San Pablito, and of obviously native origin, is a tendency to syncopation found only in No. 10 of the women's songs, though No. 6 also seems to have some affinities with the San Pablito style.

While San Pablito is geographically and culturally more remote than San Pedro and Santa Ana, and hardly any of the people speak Spanish, it cannot be assumed that European influences have not found their way there. Indeed, the presence of the guitar and violin proves the contrary, and it is to their introduction that I would principally be inclined to ascribe the fact that the gaps in the pentatonic structure have become filled up, so to speak, and that the tunes are melodically less clearly non-European than those of the women's drinking songs. Their rhythm, on the other hand, is unmistakably Indian in character, both in its syncopation and in the rhythmic patterns of many of the songs. The compass, though extensive, is less so than in the women's songs, and the form, consisting in most cases of two short phrases, each repeated, is of an embryonic character.

It is only too obvious that, as a representative collection of Otomi melody, mine is lamentably incomplete. The lack of texts and the incompleteness of some of the examples are defects of which I am

only too well aware. Moreover, the collection represents only a small fraction of the Otomi tribe, although I am very doubtful whether the great majority of the tribe have conserved any similar musical tradition.⁴ Unfortunately, the collection of this music can be carried out only in the face of countless obstacles, both material and psychological. Lack of time and opportunity, above all else, handicapped my own efforts. On the other hand, the songs are there, and the soil is barely scratched. It is my hope that others, better equipped and more fortunately placed, may be tempted to carry on the work⁵ and that this little corpus of Southern Mexican melody may be merely the first and not the only collection to see the light.

⁴ Investigation in the Sierra de las Cruces and at Magú (State of Mexico) revealed nothing. Love-songs in Otomi have been collected in the Mesquital (round Ixmiquilpan) but the musical examples that I have seen have little character.

⁵ Among those engaged in first-hand research among the Indian tribes of Southern Mexico, none that I know are interested in music or capable of transcribing it.

THE WPA AND THE AMERICAN COMPOSER

By ASHLEY PETTIS

THE British critic James Agate, in "Ego 3", the third volume of his autobiography, writes thus of the WPA's work in music and the other arts as he found it on his visit to America in 1937: "Indeed, I cannot understand why the New York critics have said so little about it, since it is easily the highest cultural force in America, actual and potential, and they left us to stumble on it by accident." The London "Musical Times" has recently summarized Mr. Agate's statistics and impressions of the Federal Music Project "in order that English readers may see how timid in comparison is the official attitude in this country." Now almost three years after Mr. Agate's visit, let us re-examine the WPA's achievements, particularly in the encouragement of musical composition and in the definition of a living American music.

Through the sessions of the Composers' Forum-Laboratory, for two years weekly and during the last two years fortnightly, this Federal Music Project has presented programs by living composers, with the composers present to discuss their ideas and work with a singularly lively and interested public.

In one of the sessions of the Composers' Forum-Laboratory, Mr. Lazare Saminsky was asked:

"Is there such a thing as 'American' music—of course, excluding Broadway jazz? If so, what are its characteristics and who are some of its composers?"

He replied:

I really am amazed that someone in the city of New York in 1938 should ask such a question. . . . I think, certainly, there is no doubt that America has outgrown the naïve cultivation of the Negro and Indian songs which were supposed to lead, at a certain stage, to the creation of American music. There are in American music clear characteristics, the same as the characteristics of the American people—a certain snappiness, a certain clear-cut quality of speed and the direct grappling with any problem, with every fact of life, a peculiar sense of humor, a certain dash, vivacity, and verve, a certain snap, something which is carefree—perhaps I should say a certain gay and attractive showmanship. Such music is American, just as Mark Twain and Walt Whitman are American. In its broad, epic qualities, all of this is characteristic of the best American music.

Among the best? That is a matter of opinion. I should say, to my mind the most gifted, the strongest creative talent is Roy Harris. I think he is the most original, the most American of all, inasmuch as the main basic characteristic of the . . . Anglo-Celtic strain is the source of American music. This quality I see in Harris, as I see it in the great American writers, Eugene O'Neill or Robert Frost. You want natives. All right, Roy Harris is one, Roger Sessions is another. It is a very different nature, but it has all the qualities, the broadness and starkness, the single-mindedness, of the New England mind.

Certain individuals and organizations have recognized the increasing creative activity in these last years since 1920, and have become "propagandists" for American music. It is not necessary to enumerate them; their names may easily be recalled. Most of them have gone the way of ruggedly individualistic flesh and, artistically speaking, have died a natural death. An exception to this is an outstanding center of activity that has been consistently maintained in Rochester, N. Y., by Dr. Howard Hanson. His concerts of American music have reached a wide audience by radio and have survived because of the wide scope of the programs and Hanson's unselfish interest and deep belief in the American composer.



In the fall of 1935, the Composers' Forum-Laboratory of the WPA Federal Music Project came into existence, as a part of the program of the Music Education Division under Mrs. Frances McFarland. The idea had been taking root in my mind for many years, and came through a growing realization that the efforts of individuals and cliques alike were futile in producing a normal field for the growth of our creative musicians.

When the plan for the Composers' Forum-Laboratory was presented to Dr. Nikolai Sokoloff, National Director of the Federal Music Project from 1935 to 1939, he greeted the idea with enthusiasm, and consistently gave it hearty support, both in New York and nationally. He also instituted a general policy of performing native American works, which resulted in the presentation, under the auspices of the Federal Music Project, of a grand total of 6,327 compositions.

In spite of the fact that the Federal Music Project was and is

to all ostensible purposes merely an attempt to cope with "temporary" unemployment, new forms of educational and cultural activity have taken root and found a place in our community life that it will be difficult and, I hope, impossible to relinquish if and when the "exigency" has passed. Certain politicians and legislators evidently failed to perceive the great social need for new artistic forms of growth and their unlimited potentialities. The unforeseen result of a mere "sop" to the unemployed must indeed be astonishing to them—if they are aware of what has taken place.

In order to analyze the accomplishment of the Composers' Forum-Laboratory, it is necessary not only to consult the statistical record, but also to understand the underlying democratic attitude that was adopted at its inception, that has consistently governed its policies, and has infused all its efforts with vitality.

At the opening session of the Composers' Forum-Laboratory in October, 1935, presenting Roy Harris and a program of his compositions, it was stated: "Here music expressive of every shade of thought and feeling peculiar to this movement in history will have a hearing. We will consider every type of music written by competent musicians. The purpose of these Forums is to provide an opportunity for serious composers residing in America, both known and unknown, to hear their own compositions and to test audience-reaction."

That this policy has been followed consistently may be seen from a list of the composers whose works have been presented in the Composers' Forum-Laboratory in the City of New York:

Astori, Alda
Baetz, Jessie
Balogh, Erno
Bauer, Marion
Beach, Mrs. H. H. A.
Berezowsky, Nicolai
Beyer, Johanna M.
Binder, A. W.
Bingham, Seth
Blitzstein, Marc
Bloch, Ernest
Bowles, Paul
Brant, Henry
Brown, Harold

Brunswick, Mark
Cazden, Norman
Chavez, Carlos
Cohn, Arthur
Cole, Ulric
Copland, Aaron
Cowell, Henry
Crawford, Ruth
Creston, Paul
de Brant, Cyr
Delaney, Robert
Diamond, David
Donovan, Richard
Eisler, Hanns

Engel, Lehman
Farwell, Arthur
Filippi, Amadeo de
Finney, Ross Lee
Forst, Rudolph
Franco, Johan
Freed, Isadore
Gallico, Paolo
Gardner, Mildred
Gerschefski, Edwin
Gershwin, George
(*In Memoriam*)
Giorni, Aurelio
(*In Memoriam*)

Griffis, Elliot	Kerr, Harrison	Saminsky, Lazare
Gross, Robert	Koutzen, Boris	Schaefer, Jacob
Gruen, Rudolph	Kubik, Gail T.	(<i>In Memoriam</i>)
Hadley, Henry	Levenson, Boris	Schuman, William
Hanson, Howard	Lieberson, Goddard	Sessions, Roger
Harris, Roy	Luening, Otto	Shepherd, Arthur
Hart, Frederic	McBride, Robert	Siegmeister, Elie
Haubiel, Charles	Maganini, Quinto	Smith, David Stanley
Haufreucht, Herbert	Mamorsky, Morris	Stillman, Mitya
Helfer, Walter	Mason, Daniel Gregory	(<i>In Memoriam</i>)
Hier, Ethel Glenn	Morgenstern, Sam	Stillman-Kelley, Edgar
Hijman, Julius	Morris, Harold	Thompson, Randall
Housman, Rosalie	Naginski, Charles	Thomson, Virgil
Howe, Mary	Nordoff, Paul	Tuthill, Burnett
Huss, Henry Holden	Pimsleur, Solomon	Tweedy, Donald
Inch, Herbert	Pisk, Paul Amadeus	Vrionides, Christos
Ives, Charles	Piston, Walter	Wagenaar, Bernard
Jacobi, Frederick	Porter, Quincy	Weinberg, Jacob
Johnson, Horace	Rapoport, Eda	Wertheim, Rosy
Johnson, Hunter	Riegger, Wallingford	Woltmann, Frederick
Josten, Werner	Rogers, Bernard	Wood-Hill, M.
Kennan, Kent	Rozsa, Bela	

Their compositions have been for the following:

	<i>No. of compositions</i>		<i>No. of compositions</i>
Orchestra	45	Bassoon	7
String Orchestra	16	Two Pianos	14
Voice (solo)	323	Piano Trio	15
Piano	313	Theremin	1
String Quartet	96	Sextette	1
Violin	53	Trumpet	1
Violoncello	27	Trombone	1
Harp	9	Saxophone	2
Flute	28	Bass	3
Piano Quintet	8	Organ	1
Viola	17	String Quintet	1
Oboe	23	Musical Film	1
Clarinet	26	Percussion	11
Horn	11	Flute, Strings, and Piano...	1

In other cities such as Boston, Philadelphia, Cleveland, Detroit, Chicago, Milwaukee, Minneapolis, Oklahoma City, and Los Angeles, Composers' Forum-Laboratories like that in New York have been established and have functioned for the composers and audiences of their respective districts.

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When the regular sessions of the Composers' Forum-Laboratory were planned in the fall of 1935, it was stated that these concerts

"were not to be sufficient unto themselves, but were to be a focal point for various activities" in connection with contemporary music.

With this principle in mind there have been presented, in addition to the composers listed herein, 94 student composers in New York from schools as far north as Bennington, Vermont, and as far south as Greensboro, North Carolina. These schools include:

Columbia University
Juilliard School of Music
New York University
Sarah Lawrence College
Eastman School of Music of the
University of Rochester

Vassar College
Yale University
Hunter College
Bennington College
Westminster Choir School
Women's College of University of
North Carolina

That these appearances have given a new stimulus to embryo composers is attested by their teachers and the students themselves. The direct incentive of writing works for performance before a metropolitan audience, in unfamiliar surroundings, has spurred the young creative musician to redoubled efforts. The experience gained in rehearsals affords them a new conception of the practical problems involved in the preparation of compositions for performance. The young composer who has been "through the fire" approaches a reappearance in the Composers' Forum-Laboratory with an entirely different attitude. This opportunity for the inexperienced composer to develop craftsmanship is probably without parallel in the history of music, and is, in my opinion, the most important single contribution made by the Composers' Forum-Laboratory to contemporary music.

Other special activities include concerts of compositions by particular groups such as recipients of the Prix de Rome and of the Guggenheim Award and the Alumni Association of the Juilliard Graduate School. For the first time the public has had an opportunity of studying these groups, of seeing them in proper perspective in our musical life. I have purposely placed the emphasis upon the *opportunity afforded the public*, since the works on those programs were by experienced composers who, presumably, are masters of their craft.

A special field of activity for the American composer was disclosed in the enormous success of a modern ballet program presented by the Composers' Forum-Laboratory in the Federal Music Theater

in New York. The program was literally "all-American". The dancers were from the "Ballet Caravan", the composers (Virgil Thomson, Robert McBride, and Paul Bowles), conductor, choreographers, and scenic designers, were all Americans. Although no allotment of funds was made by the WPA for advertising this event ("American music does not pay"), hundreds were turned away. Extensive favorable critical attention, particularly by John Martin of "The New York Times", was received. Other ballet programs would have been presented in conjunction with the "Ballet Caravan" had it not been for the Union's monetary demands for stage hands. In making these demands, the Union seemed not to be taking into consideration the fact that this was strictly a non-profit-making venture of great significance in our cultural life, as well as to WPA workers.

Various radio programs have presented compositions first heard in the regular Forum-Laboratory sessions. A very successful series over WQXR was cut short by Union interference. During the past season, Roy Harris presented thirty illustrated lectures entitled "Let's Make Music", under the auspices of the Composers' Forum-Laboratory, over the Municipal Broadcasting System, WNYC, in which he dealt with the fundamentals of composition. These broadcasts, which attracted wide attention, had an enrollment of more than 1300 active participants, who also received mimeographed copies of the lessons so that their study might be continued at home.



As to the actual effect of this enormous activity, which is nationwide, one may offer much interesting evidence in the nature of specific case histories; but it must be admitted that the sum total of the practical results—such as the composer's opportunity of hearing his works rehearsed, performed publicly, and discussed (not to mention the training of the nucleus of a public in the open-minded hearing and free discussion of unfamiliar music)—cannot be computed. In these latter respects the imponderable elements are of the utmost importance.

That the work of the Composers' Forum-Laboratory is unique seems to be the opinion of various disinterested authorities. In "The

New York Times" as long ago as January 10, 1937, Olin Downes wrote:

Until very recently they [composers] had few opportunities of hearing their music, discovering their weaknesses, and profiting by the experience. But the situation is rapidly changing for the better. One of the most promising of these developments has taken place under the auspices of the music division of the WPA, a development which goes by the name of the Composers' Forum-Laboratory.

This institution affords real laboratory work for American composers, in an eminently useful and practical way. There are sufficient musical forces available to provide any composer whose works are considered with such performers as his score requires. He can hear his song, a piano composition, works for chamber or large orchestra, or choral works. With these resources the Composers' Forum-Laboratory pursues its activities, which have had a decidedly stimulating effect in encouraging our young musicians to create and develop.

Before that, on June 23, 1936, Samuel Chotzinoff wrote in "The New York Evening Post":

But so far the Federal Music Project of the WPA has done noble work for music in America. In fact, its labors in the cause of creative music are unique. Never before has there been so wholesale an exposure of a nation's creative sources.

A more questioning, dissident voice was heard in the November-December, 1938, issue of "Modern Music" when Elliot Carter wrote:

The WPA Composers' Forum-Laboratory in New York begins its fourth year with a brochure listing the one hundred and fifty-eight composers whose works it has played. Old and young, academic and 'modern', ultra-disonant and ultra-consonant, famous and obscure composers ranging from Mrs. H. H. A. Beach to David Diamond, from George Gershwin to the composition students of Eastman, Juilliard, Westminster, Bennington, Columbia, Sarah Lawrence and New York University. . . . There have been no recent rehearsals of successful works. . . . Men who have been discovered in these concerts (I suppose there are some) are not played more in other places, nor have publishers rushed forward to print their works. The famous remain famous and the obscure men obscure. The concerts appear to have done nothing more than to give a small group of friends and others a chance to hear their works. But is this enough after three years' constant work? What I expected was that by now a group of people in the public would know what they wanted in American music and insist on hearing it from WPA organizations, and at other concerts.

It is true, at the immediate moment, that a large American public is not clamoring for frequent performances of new and unfamiliar native works or repetitions of compositions already performed at the concerts of the Composers' Forum-Laboratory. There are widespread and firmly entrenched attitudes towards new American music that range from passive approval or disapproval and condescension to stifling apathy. Notable exceptions to this widespread snubbing

of the American musician are to be found in the records of conductors Frederick Stock, Serge Koussevitzky, and Alexander Smallens.

However, the direct and indirect benefits of the sessions of the Composers' Forum-Laboratory are quite obviously not brought out in Mr. Carter's observations.

The record of the Composers' Forum-Laboratory contains numerous eloquent tributes, both from individuals and educational institutions, acclaiming the value of appearances and performances and its stimulating and inspiring influence upon creative activity. The accent in these written statements is upon the "incentive" hitherto unknown to the native composer.

In addition to the intangible results to which I have referred, there are more and more frequent repetitions of works having first performances in the Forum concerts by such groups as the League of Composers (young composers' concerts) and by the National Association of American Composers and Conductors, not to mention numerous repetitions of important compositions throughout the country by units of the Federal Music Project. In fact, Sigmund Spaeth, President of the National Association of American Composers and Conductors, has requested the Composer's Forum-Laboratory to recommend worthy compositions for "repeat" performances in concerts of the N.A.A.C.C., as well as in the series sponsored by that organization over the air.

In addition to these results, which are far from negligible, I must cite the plans sponsored by the recently formed National Committee for American Music, which includes twenty-four leading musical organizations of national importance. The National Committee is pledged to the presentation and support of American compositions on regular programs of leading artists, organizations, and symphony orchestras, as well as in special festivals and broadcasts of contemporary native music. The active sponsorship by this Committee of the Composers' Forum-Laboratory concert of compositions by Guggenheim Fellows, May 7th, 1939, at Carnegie Hall, played a large part in the material success of an epoch-making event in American music. The original plans of the National Committee included an American Music Festival at the World's Fair, as well as the inclusion of at least one American composition on each program at the Fair. The notorious collapse of official participation of the

World's Fair in music is a matter of history and requires no further comment here. The National Committee is using its organized power (including approximately a million members) finally to do away with the domination in American music of influences inimical to our musical development and to our realization that we are musically "come of age".

The ignominy of the failure of the official plans for music at the World's Fair was somewhat mitigated by the fact that the Composers' Forum-Laboratory of the New York City Music Project presented 22 concerts of works by composers residing in America. These concerts reached a large public through broadcasts over Station WNYC. Most of these concerts were given in the auditorium of the Works Progress Administration Building at the Fair. A total of 201 works by 41 composers was performed. Many composers already listed received performances. Composers represented for the first time in these sessions of the Composers' Forum-Laboratory included: Charles Wakefield Cadman, A. Walter Kramer, Wintter Watts, Sidney Homer, Frank La Forge, Halsey Stevens, Richard Singer, Marshal Kernochan, Michael Gusikoff, Ernest Charles, and Bainbridge Crist.

An important "case history" in the Composers' Forum-Laboratory is that of the young composer William Schuman, who received the first performances of his serious works in the Composers' Forum-Laboratory, October, 1936, although he had done some work and had performances previously in "Tin Pan Alley". As a result of hearing his First String Quartet and First Symphony rehearsed, publicly performed, and discussed, he decided to "shelve" them. Afterwards he said he had gained "ten years" by the experience. It is true that composers react differently to the grilling to which they are subjected in the Forum periods. Some, usually the weakest, are on the defensive, frequently defiant towards what Mr. Carter calls the "pitiless questioning of the audience". As it should be, many of the composers have "first and last" performances at one and the same time, in the Composer's Forum-Laboratory. But your real composer is made of sterner stuff. He weighs the criticism, determines what is applicable to and for him, develops his power of self-criticism, and—his inner conviction undimmed—goes ahead. A strong group of these young composers has emerged, unscathed, their various tendencies unified, crystallized. I have chosen Mr. Schuman

as typifying this group because he is an outstanding example of those who have not only profited by the Forum-Laboratory experience, but who possess the highest artistic integrity and that *sine qua non* of the composer: vitality of conviction and utterance.

After Mr. Schuman's first experience, he went through a period of intensive creative activity, emerging with a new String Quartet as well as a Second Symphony, which were duly performed in the Forum-Laboratory. The result was remarkably gratifying to everyone concerned. Subsequently the Symphony was performed over the Columbia network, on the program "Everybody's Music" by Howard Barlow, and more recently by Koussevitzky in Boston, where Moses Smith wrote in the "Transcript":

In one long movement which could discernibly be broken up into three sections, the symphony had muscular drive as well as intellectual conviction. . . . It seems to me rather that Dr. Koussevitzky, far from having made a mistake in placing it on one of his programs, is actually disclosing to Boston audiences a genuine American talent. . . . A second hearing of the Symphony by William Schuman at the concert of the Boston Symphony Orchestra under Serge Koussevitzky on Saturday night left this attestant with a feeling of renewed pleasure. The young composer clearly knew what he wanted to say and how to say it. Furthermore—and this is more obviously a matter of opinion—what he had to say was worth saying.

Mr. Schuman may well be considered a child of the Composers' Forum-Laboratory. In the last year he has completed a Prelude and Fugue for Orchestra, a Piano Concerto, won first award in a National Choral Contest conducted by the Federal Music Project (in which more than 200 compositions were entered), has had works published, and is one of the most recent recipients of the Guggenheim Award—at the same time maintaining a full teaching schedule at Sarah Lawrence College.

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Out of the cumulative experiences of these concerts, carried on unremittingly through four seasons, it is possible to form a singularly complete idea of the nature of present-day American music. The most progressive composers have certain characteristics in common, in spite of strongly individual traits. Their music has a certain lean-ness, a new rhythmic vitality, a fresh interest in melody, in contrapuntal structure, in color or orchestral values that enhance organic qualities and are far from being just superimposed and extraneous

trappings. The dissonance employed is not merely cacophonous, and appropriate use is made of consonance, the basic materials usually receiving such treatment as their nature calls for. The roots of these composers extend much farther back than the immediate past or the music of the 19th century. Without being impregnated with "neo-classicism", they are deeply aware of and acquainted with the writings of the great polyphonists antedating Bach; and this is having a remarkable effect upon the quality and nature of their craftsmanship. But their music is, in a true sense, profoundly contemporary. I believe that only through constant experience in the concerts of the Forum-Laboratory can one realize how far our best composers have travelled away from the post-war European tendencies that were aped for a time in America. As the group of "progressives" has emerged, quite naturally other composers have fallen into their respective categories: "carbon-copy" romanticists, impressionists, experimentalists, eclectics, conservatives, reactionaries, etc. At the proper time these various groups and individuals should be analyzed and properly appraised.

The audience has also learned a great deal—and the Composers' Forum-Laboratory has an audience of faithful followers that is not necessarily made up of either "friends" or "enemies" of the various composers. The questions raised in the Forum periods, following performances of the music, have been taken down verbatim, and form a living record dealing with the creative processes of contemporary music which, it is safe to say, is not equalled by the annals of any country at any time. The transcripts of these discussions are being studied for the purpose of making deductions concerning the reactions of audiences as well as concerning composers' responses, so that a composite presentation of both points of view is gradually evolving.

That the audience has grown in its perceptions is attested by the improvement in the type of question asked. There is a notable decrease in the personal or irrelevant question. For a time, since all questions are in writing and the interrogator is able to hide behind the cloak of anonymity, there were many questions that were more impertinent than pertinent. But now the questions are increasingly intelligent and show a real desire to understand the composer's creative processes and underlying principles.

A main point of interest is in the characteristics that are definitely

contemporaneous and "American". "Is an indigenous American music taking form" in the maelstrom of creative activity that is the most significant musical fact of the present day? This is the burden of a great number of questions.

The Composers' Forum-Laboratory is the most active agency in contemporary music in crystallizing trends, in developing an interdependence and interaction of composer and audience, in separating the chaff from the wheat if you will, in the process of elimination. These factors may not be apparent in their full significance to those who have attended its sessions casually and sporadically. But to those who have followed its infinitely varied life, the Composers' Forum-Laboratory has concentrated more new and diverse musical experiences into a relatively short space of time, with a thorough assimilation of their values, than would ordinarily have been possible under accepted prevailing conditions.

The outlook of the Composers' Forum-Laboratory for the future is particularly bright in spite of WPA curtailments and almost universal unrest owing to the menace of destructive forces abroad.

The Fifth Season (which is the current one) has inaugurated the important joint sponsorship of the Music Division of the New York Public Library and the Juilliard School of Music. This new association will greatly enlarge the scope of the activities and influence of the Composers' Forum-Laboratory, and demonstrates to what an extent its work has become an integral part of American musical life.

VIEWS AND REVIEWS

NO proof to the contrary being offered in evidence, it is not unreasonable to accept as true the report that, during the first week of September last, at Sugar Hill, the sounds of iron-shod hoofs were heard in the dusk, impatiently pawing the rocky ground; the horse stood half hidden amid the autumnal glory of the New Hampshire woods; a helmeted maid, with armor and spear, in the saddle. As the week drew to its close, a brave warrior fell in combat—slain, but not defeated—; the maid snatched the fallen one to her breast; and *Grane*, the steed, bore them both aloft to *Allwater* and the gallant company of Valhalla.

Somewhat less credible, but not inconceivable, is the story that the galloping maid's lusty shouts of "Hoyotoho" trailed off into the placid and seraphic strains of the "Dresden Amen". Be that as it may, there rose a note of grief in the air, and it circled far.

When Lawrence Gilman disappeared from the musical scene of New York, it was not merely the city's but the country's loss, it was not merely a local but a national calamity. He was the author of a number of books appreciated by admiring readers all the land over. He was the writer of "program notes" that elevated passing events to the plane of literary permanence. He lived long enough to have known the blessing and the curse of radio: his spoken "interludes" at Toscanini concerts on "coast-to-coast hook-ups" had made his grave but mellow voice familiar to countless listeners who had never seen his slightly stooping but distinguished figure slip quietly, almost stealthily, into his chair in Carnegie Hall or at the Metropolitan Opera House.

It was in the winter of 1905-6 that we first met Lawrence Gilman. We had but shortly before drifted to these shores. It had been our good fortune, through circumstances rather accidental, to make the acquaintance of that extraordinary musician, the late Harvey Worthington Loomis. And through the intervention of Loomis we were honored with an invitation to join the then recently founded "New Music Society of America". The members of the society, as its name implied, had been stung by the bee of "modernity". If the result turned out to be no more than a flea-bite, the fate of this society did

not differ greatly from that of later, and even more modern, groups of musical revolutionaries.

The meetings of the "New Music Society of America" were held at the studio of the pianist and teacher, Eugene Heffley, in Carnegie Hall. These meetings, as we remember them, were drab on the whole, though occasionally they became garrulous and argumentative. God evidently being otherwise engaged, it was a case of everyone for himself. And the loudest was apt to be the winner. Our own proficiency in polite English conversation not yet having put out its first green shoots, we were condemned to remain silent—until the end of the proceedings. When someone finally moved that the meeting be adjourned, we were prompt to whisper "I second the motion."

At these meetings we caught the first sight of Lawrence Gilman. Quite naturally, he was one of their leading spirits. Although only five years our senior, he awed us with his authority and eloquence. Or was it because he was the only one who regularly appeared in a dinner coat and stiff shirt-front? No, there was something else about the man that inspired us with respect for him. It seemed that he had a keener, a more sensitive understanding of all that we had abruptly been forced to abandon: the old Europe, cradle of our young dreams, that not many years later was to vanish from this earth. No one then could have foreseen how near the doom.

Gilman, in those days, gave one the impression of being, if not a gay blade, at least an urbane young man about town who could easily take in a musical *conférence*, a literary tea, and a painter's *vernissage* all in one afternoon, and be at each the star-guest. As he grew older, he learned to appreciate the meaning of Shelley's lines,

*I love tranquil solitude
And such society
As is quiet, wise, and good.*

Well, such society consists of books. And Gilman was apt to resort to the Upanishads, to Shakespeare, to Yeats and the Irish mystics—especially Fiona Macleod—, with now and then a Greek tragedy thrown in, translated by Gilbert Murray, or, for diversion, Henry James and George Saint-Bernard Shaw. But all the reading in the world can not teach us as much as does the pressure from a tender,

faithful hand. That learning, too, he was privileged to absorb until the last.



The obvious purpose of the "New Music Society" was to perform "original works of American composers". The need of energetic efforts in this direction was then far greater than it is today, although it has by no means ceased to continue. The "private musicale" was a favorite form of satisfying it. We have a program of one of these affairs, given on the afternoon of Sunday, February 11th, 1906, at the "studio" of Harvey Loomis, 421 West 57th Street, New York. Among the works performed on that occasion was a "Fantasy, after Catulle Mendès", for viola and piano, by Lawrence Gilman. The choice of the viola (the lovely Cinderella of the string family) was in itself a challenge and an assertion. The composer played the piano; the violist was Jacob Altschuler, brother of Modest, the conductor of the "Russian Symphony Orchestra" which later was pressed into service for the season's grand event, an orchestral concert given by the Society at Carnegie Hall. We vividly remember the Loomis apartment (which he shared with Ned Belknap), full of exotic knick-knacks (Belknap was an assiduous frequenter of the Chinatowns in New York, Boston, and San Francisco), the walls adorned with some "advanced" canvases, the whole place breathing *fin de siècle* atmosphere. Harvey Worthington Loomis, poet-musician, was the only one of the set who bore the authentic marks of originality and genius. It is not to America's credit that this charming *enfant terrible* should have been obliged to squander his talents as the hireling of exploiters. He was a miniaturist, but one of exquisite delicacy and consummate skill.

The program, on that Sunday in the Loomis music room, opened with some "introductory" remarks by Charles Johnson, a writer who had been described to us as an ardent advocate of reform, social as well as artistic, who would not shrink from violence if necessary. The afternoon, however, passed without tumult. We are sorry to admit that we do not remember what Mr. Johnson said, but we are inclined to think that he was merely echoing the theories propounded by the chieftain, Arthur Farwell, in the publications of "The Wa-Wan Press". In brief, "the object of the movement" was "to promote by publication and public hearings, the most progressive, characteristic,

and serious works of American composers, known or unknown, and to present compositions based on the melodies and folk-lore of the American Indians." The red-skin, emblem of the tobacconist, was still looked upon as the savior of American music.

Farwell's theories were more amply set out in his long "Introduction" to the September, 1903, issue of "The Wa-Wan Press" which contained, among other things, "The Heart of the Woman", a song by Lawrence Gilman to a poem by William Butler Yeats. Farwell's theories have passed into the limbo of belligerent manifestos, Gilman's song is found on no programs of our day. And yet those three pages of music, viewed from a distance of thirty-six years, have not lost their interest. Indeed, they are peculiarly revealing. Their composer could not be dismissed as a mere "Wagnerian". There is very little of Richard the Great in this music, and no hint of what had then been going on for some time in Paris. (It was not until 1907 that Gilman wrote his "Guide to Debussy's *Pelléas et Mélisande*".) The "cluster-chords", of which the "spelling" does not always indicate harmonic reasoning, nevertheless show that the ear had carefully selected them, and that in selecting them Gilman's ear had "listened ahead" of most of his colleagues'. With the exception of one slightly infelicitous stress, the treatment of the voice is governed by a scrupulous regard for English prosody. Perhaps Gilman was conscious of the constraining influence of a musical meter on the rendition of the text, for the other two "vocal" compositions of his that "The Wa-Wan Press" published are recitations with piano accompaniment, "A Dream of Death" (1903) and "The Curlew" (1904), both poems being by Yeats. Here the music attains greater fluidity and harmonic freedom.

"A Dream of Death" begins with a chord of seven notes, representing all the degrees in the scale of E major:

Ex. 1

Lawrence Gilman

Vaguely, dreamily; with deep melancholy



This was a bold opening in 1903, and in spite of all the "discords" that have flowed under all the musical bridges since then, it retains a fresh and piquant flavor. Compare with Gilman's harmonic speech that of his contemporary, Henry F. Gilbert, whose "Two Verlaine Moods" for piano, with Gilman's recitation, make up this issue of the Wa-Wan series. The first of these moods, inspired by the poem beginning "*Donc, ce sera par un clair jour d'été*", has as chief motive the following phrase:

Ex. 2

Henry F. Gilbert



This is about as near akin to Verlaine as Artemus Ward is to Debussy. Gilbert felt more at home amid the native perfumes of the Place Congo than in Verlaine's world of subtle reeks. Not the friendly ravings of one of our loudest prophets can make even a rayon purse out of a sow's ear. Yet everyone alike, in this brave little band of Wa-Wanites, was animated with the holy zeal of iconoclasts. And what has become of them? They dropped young by the wayside, or reached the age of respectability and academic honors, or landed ignominiously "in business", or—like Gilman—remained youthfully true to the old ideals, but served them in a new capacity that sometimes verged on slavery.

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It is idle to speculate what Gilman might have accomplished, had he been able to devote himself entirely to musical composition. It sufficed him that he had learned something of the musician's craft, as he had studied that of the painter. He discovered that his real tools were words; and in the use of them he became a master.

It is not always a question of how much we achieve in life with our inborn gifts, but of how far we succeed in surmounting our inherited shortcomings. The latter may be as varied as they can be serious. At their worst, we must make the best of them, or go under.

Lawrence Gilman did not spring from a musical family, but from one in which music was accepted as a part of general culture and refinement. He was born in Flushing, Long Island. His paternal grandfather was a minister. His father, though referred to, in one biographical note on Lawrence, as an "organist and composer", was neither. On occasion, he played the organ in the paternal church, but did not make of music a profession. What seems significant is the fact that Lawrence's father was a complete Wagnerite, that he owned, studied, and loved the scores of Wagner's operas at a time when to do so, in America, was still the deed of a pioneer. Life with father was to learn the tetralogy backward. Gilman's father died while the son was still a boy. Three maiden aunts nourished with encouragement, with visits to concerts and museums, the youngster's apparent hunger for "the finer things". Flushing then was by no means a barren waste, culturally speaking. Amateur musicians, choral clubs, added zest to its social life. And the great metropolis beyond the river was accessible ground full of inviting enchantment.

That Lawrence Gilman, after forty years of writing about music and musicians, should still have been able to find this enchantment and communicate its experience to others, was perhaps the most remarkable thing about the man. He was aware of it. In the concluding paragraph of the dedicatory preface to his book on "Wagner's Operas", Gilman wrote: "I count it one of the major obligations of the critic who lives in a time of great interpreters to keep alive within himself, and to communicate if he is able, the sense of that greatness. For greatness of this sort is tragically fugitive." Here Gilman defined not merely one of the major obligations of the critic, but his only excuse. (Fault-finding and pet-pushing newspaper oracles have gained an influence that is not always justified by either their wits or aptitudes.)

Forced to accept the drudgery of journalism, Gilman was always intent upon giving a literary quality to everything he wrote. It was not an easy task. The job of a music critic was invented by the evil one to make of hell an anticlimax. That the job should wear down a man's nerves and break down his health, is not surprising. Yet, you

will find nowhere in Gilman's reviews a sign of irritation, petulance, or disappointment. His chief virtues were unfailing dignity, patience, tolerance, insatiable curiosity, salted with gentle humor. All went to fan the smoldering sacred fire. He was the last one in that brilliant line of American music critics of which Hunecker, Henderson, Hale, and Aldrich were the brightest luminaries.

Few of us realize what the "reporting" of a concert or opera performance means. The writer of a signed review practically never hears the last act of an opera. Gilman had to be at the "Tribune" office by 10:30 p.m. He did all of his writing in long hand, with pencil, on sheets of yellow paper. His handwriting could not exactly be called calligraphic. His vocabulary was not confined to words in general use. All the more reason for his wanting to stay in the composing room of the newspaper not only until his article was in proof, but until he had seen and, if necessary, corrected the revision. On such nights Gilman did not get home until half-past three or four o'clock in the morning. His strict attention to the smallest detail earned him the affectionate respect of the typesetters and press-men, however hard he tried their temper and their eye-sight. A "printer's error" was the bane of Gilman's existence. He was haunted by the vision of a mis-spelled word.

We have alluded to Gilman's program notes for the New York Philharmonic and Philadelphia orchestras. They stand as a monument to his scholarly conscientiousness and belletristic gifts. The combination is unusual. It makes for easy reading of weighty stuff. To Gilman's program notes we can apply what he, himself, wrote of Philip Hale in his introduction to a posthumous collection of the latter's critical and analytical comments: "Philip Hale transformed the writing of program notes from an arid and depressing form of musical pedagogy into an exhilarating variety of literary art." Gilman carried on Hale's tradition.

Gilman's duties as reviewer of music (and, in earlier years, of the play as well as of literature) unquestionably interfered with his writing of books. The greater number of his books appeared between 1904 and 1916. He broke a lance for MacDowell, for Richard Strauss, for Loeffler, for Debussy, when it was still necessary to enter the lists and defend them. The London "Musical News", in reviewing Gilman's "The Music of Tomorrow" (1906), called the author "a modern of the moderns". What was new and daring thirty years ago,

now is "old hat". Deeply versed in the classic masters, anchored in Wagner, Gilman never refused—as have some of his colleagues—to welcome attentively and without prejudice the latest developments of musical styles. His opinions, if often cautious, were never hostile or arbitrary, and proved the wide range of his sympathies. But the two volumes on Wagner's operas (1937) and Toscanini (1938) contain the quintessence of Gilman's thought and musical creed. If he failed to communicate them to others, it was not his fault. There appeared in the October, 1939, issue of our British friend, "Music & Letters", a rather insular appreciation of Gilman's "Toscanini and Great Music", as issued in England with an introduction by Sir Adrian Boult. Says the reviewer: "Mr. Gilman is a rhapsodist, and rhapsodical writing about music, and above all about the interpretation of music, is a difficult medium for reader as well as author." This is the English reviewer's opinion, to which he is welcome. Personally, we prefer a little rhapsody to a lot of pedantry. If verbal excesses were the occasional sins of Gilman, they erred on the side of glowing praise, never on that of petty abusiveness or cheap smartness. We can ill spare a Gilman; there is no one to take his place.

Of Gilman's broadcasts little need be added here. They reached perhaps, now and then, above the heads of the "average listener" who wishes principally to be amused by wise-cracks and diverting anecdotes; to those who appreciated them, they were enlightening commentaries delightfully rendered. The high spot in Gilman's broadcasts was probably the one he contributed to the performance of *Tristan und Isolde* at the Metropolitan, on the afternoon of Saturday, February 18, 1939. Already ailing, he nevertheless put his whole heart and soul into this work, and felt himself that it was one of the best things he had done.



Gilman, strangely enough, contributed only one article to *The Musical Quarterly*; that was in January, 1917; it was entitled "Taste in Music". In it Gilman tried to show that there could be "no such things as ascertainable standards of judgment; no such things as recognized conceptions of ideal excellence; no such things as touchstones: and, indeed, in relation to the art of music, there obviously are not." This article, we are sorry to confess, played a fatal part in

our career. For we succumbed to the temptation of penning a rejoinder and of sending it to Oscar Sonneck, editor of this magazine. He accepted it and printed it in the issue of the following October. Thus, alas! we were first wiled into scribbling about things musical. We have long since forgiven Gilman for having unwittingly caused us many an irksome and wasted hour.

It required the spiritual purity, the abiding faith of a Gilman to make him remind the reader in the final paragraph of that "Quarterly" article that ballast is to be found everywhere, but that "sails are rare and precious things. And something of that sail-like, that wind-blown quality of the spirit is required if we are to navigate the perilous and haunted seas of that strange world in which we, uncertain and blindly worshipping followers of the most august and aloof of the Queens of Beauty, are explorers following an eternal dream."

Amid his beloved Franconia hills, in New Hampshire, he sleeps the eternal sleep that mercifully comes when we awaken from the eternal dream. Before the last sleep overtakes us, we need the spinners of beautiful dreams, to help us forget the nightmares. Gilman's spindle broke too soon.

C. E.



QUARTERLY BOOK-LIST

PREPARED BY EDWARD N. WATERS

ENGLISH

ABRAHAM, GERALD

Chopin's musical style. 116 p, 8°. London: Oxford University Press.

ALLEN, WARREN DWIGHT

Philosophies of music history. xxiii, 382 p, 8°. New York: American Book Co., 1939.

THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS. Festival of American music, presented by the American Society of Composers, Authors and Publishers, 1914-1939, celebrating its twenty-fifth anniversary and in special tribute to all American creative artists. (Program) 32 p, 4°. New York: The Society, 1939.

ANDERSON, WILLIAM ROBERT

Music as a career. 276 p, 8°. London: Oxford University Press, 1939.

ARMITAGE, MERLE

Post-caviar. Barnstorming with Russian grand opera. 210 p, 8°. New York: Longmans, Green & Co., 1939.

The authentic librettos of the French and German operas. Carmen, Faust, Manon, Tales of Hoffmann, Lakmé, Hansel & Gretel, Romeo & Juliet, Fidelio, The Magic Flute, Mignon, Samson & Delilah, The Bartered Bride. Complete with English and French or German texts and music of the principal airs. 504 p, 8°. New York: Crown Publishers, 1939.

BEAUMONT, CYRIL WILLIAM & SACHEVERELL SITWELL

The romantic ballet in lithographs of the time, 316 p, 81 pl, 4°. London: Faber and Faber, Ltd., 1938.

BENÉT, LAURA

Enchanting Jenny Lind. ix, 452 p, 8°. New York: Dodd, Mead & Co., 1939.

BIRGE, EDWARD BAILEY

History of public school music in the United States. New and augmented edition. 323 p, 8°. Philadelphia: Oliver Ditson Co., 1939.

BREWSTER, MELA SEDILLO

Mexican and New Mexican folkdances. 43 l, 4°. Albuquerque, N. M.: The Author, 1937. [Mimeographed]

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Catalogue of music. Accessions. Part XLIII, 212 p, 4°. London: Printed by William Clowes and Sons, Ltd., 1939.

BROCKWAY, WALLACE & HERBERT WEINSTOCK

Men of music. Their lives, times and achievements, xviii, 613 p, 8°. New York: Simon and Schuster, 1939.

BUCHANAN, ANNABEL MORRIS, *compiler*

American folk music. Native folk music found in America, including Anglo-American (English, Scotch, Irish), Indian, Negro, Creole, Canadian, Mexican and Spanish-American, and a small amount from German, Norwegian, Hungarian and Portuguese sources. Sacred and secular forms presented in songs, tunes, bibliography, collections, choral and instrumental settings, American compositions based on native traditional material with old-world forms for comparison. For [the] National Federation of Music Clubs. 57 l, 4°. Ithaca, N. Y.: National Federation Publications and Business Office (Music Clubs Magazine), 1939.

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Folk-songs of Roanoke and the Albemarle, 203 p, 8°. Morgantown, W. Va.: The Ballad Press, 1939.

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Creative music in the home. Music stories. How to make instruments, how to play them, and many tunes to play. 403 p. 4°. New York: The John Day Co., 1939.

COLUMBIA'S AMERICAN SCHOOL OF THE AIR.

Teacher's manual and class-room guide. Produced by the Columbia Broadcasting System, Department of Education. Sterling Fisher, director, Leon Levine, assistant director (1939-1940) 84 p. 8°. New York: The Columbia Broadcasting System, 1939.

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A guide for listening. Revised 1939. 181 p. 8°. Providence, R. I.: The Author, 1939.

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Haiti singing. 250 p. 8°. Chapel Hill, N. C.: The University of North Carolina Press, 1939.

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Songs of the totem. 45 p. 8°. Juneau, Alaska: Empire Printing Co., 1939.

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Nootka and Quileute music. Washington, D. C.: Smithsonian Institution, 1939.

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Tonal antiques. Pageantry from the musical history of the South, authentically portrayed and produced in costumes of the periods. 2 vol. 4°. Pittsburgh, Pa.: The Author, 1939 [Typewritten]

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Dresden M 13; a fifteenth-century collection of religious Meisterlieder. (Diss., University of Chicago) (Private edition, distributed by the University of Chicago libraries) 79 p. 8°. Chicago, 1938.

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The book of ballets, classic and modern. Introduction by Leonide Massine. 31 colored illustrations by Matisse, Picasso, Berard, etc., 200 halftone illustrations. x, 246 p. 8°. New York: Crown Publishers, 1939.

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The works of Francesco Landini, edited by Leonard Ellinwood. (Studies and documents, No. 3) xliii, 316 p, 4°. Cambridge, Mass.: The Mediaeval Academy of America, 1939.

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Adrian Willaert's famous duo *Quidnam ebrietas*, a composition which closes apparently with the interval of a seventh. Reprinted from the Tijdschrift der Vereeniging voor Nederlandsche Muziekgeschiedenis, Vol. XV, parts 3 and 4 (1938/39). 70 p, 8°. Washington, D. C.: The Author, 1939.

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Singing without tears. A handbook for beginners of all ages. With a foreword by Leslie Woodgate. 58 p. London: Ascherberg, Hopwood & Crew.

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A musical chair. 303 p, 8°. London: Chatto & Windus.

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Book of proceedings of the National Federation of Music Clubs. Volume III. Twenty-first biennial meeting, Baltimore, May 16-23, 1939. Hazel G. Weaver, editor. 235 p, 8°. Ithaca, N. Y.: The National Federation of Music Clubs, 1939.

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Year book of the National Symphony Orchestra Association of Washington, D. C. 1939-1940, ninth season. 24 p, 8°. Washington: The Association, 1939.

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In memoriam Mary Turner Salter. 60 p. 8°. New York: S. Salter, 1939.

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Beethoven and his nine symphonies. (Written for and dedicated to Radio Members of the Philharmonic-Symphony Society of New York) 28 p. 16°. New York: The Philharmonic-Symphony Society of New York, 1939.

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DAHL, VIKING

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Svenska folkvisor i urval. Folkupplaga. 279 p, 8°. Stockholm: Bonnier.

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Svenskt musikliv. 163 p, 8°. Stockholm: Linståhl i distr.

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QUARTERLY RECORD-LIST



PREPARED BY PHILIP MILLER

AMERICAN MUSIC FOR ORCHESTRA

Symphonic Sketches: No. 1, Jubilee (Chadwick); *Suite No. 2 ("Indian")*, op. 48: *Dirge* (MacDowell); *Oedipus Tyrannus*, op. 35: *Prelude* (Paine); *Night Soliloquy* (Kennan); *The White Peacock* (Griffes). Eastman-Rochester Sym. Orch. con. Howard Hanson. Victor M-608.

ARNE, THOMAS (See *Early Cantatas and Songs*)

BACH, C. P. E.

Sonata, clavier, Wq. 49, no. 1, A minor. Reverse: *Fantasia in A minor* (Third collection, no. 6) (Handel). Yella Pessl, hpschd. Victor M-606.

BACH, J. C.

Concerto, clavier, op. 7, no. 6, G major. Marguerite Roegen-Champion, hpschd; Bronschwak, vln; Perlemutter, vln; Pascal, vlc. Victor 4441-42.

Sonata, flute and bass, op. 16, no. 2, G major. Verne Q. Powell, fl; Claude Jean Chiasson, hpschd. Technichord 1538.

BACH, J. S. (See also *Bauer and Organ Music*)

Italienisches Konzert. Artur Schnabel, pf. Italian Gramophone DB 3732-33.

Sonata, viola da gamba and clavier, no. 3, G minor. Ernst Victor Wolff, hpschd; Janos Scholz, vla da g. Columbia X-147.

Suite (French), clavier, no. 5, G major: Gigue; Cantata, no. 147: Jesu, joy of man's desiring (Arr. Hess). Walter Gieseking, pf. Columbia 17150D.

Suites, violoncello: No. 2, D minor; no. 3, C major. Pablo Casals, vlc. Victor M-611.

Toccatas and Fugues, organ: D minor; F major; E major. Carl Weinrich, on "Praetorius" organ, Westminster Choir College, Princeton. Musicraft set 36.

BAUER, HAROLD

Characterstück (Mendelssohn); Réverie (Debussy); *Harmonious Blacksmith* (Handel); *Prelude and Fugue in C-sharp* (Bach); *Romance* (Schumann); *Berceuse* (Chopin); *Waltzes, op. 39, nos. 15 and 16* (Brahms); *Moment musical* (Schubert); *Sonata in A* (D. Scarlatti); *Le Carillon de Cythère (Couperin)*. G. Schirmer set no. 1.

BAX, ARNOLD

Sonata, viola and piano. William Primrose, vla; Harriet Cohen, pf. *Nonett*. Griller str. Quart; Watson. bass; Slater, fl; Thurston, clar; Goossens, ob; Korchinska, hp. *Mater ora filium*. B.B.C. Ch. con. Leslie Woodgate. Columbia M-386.

BEETHOVEN, LUDWIG VAN (See also *Scarlatti*)

Concerto, piano, no. 3, C minor, op. 37. Lubka Kolessa, pf; Saxonian State Orch. con. Karl Böhm. Electrola DB 5506-10.

Ich liebe dich. Reverse: *Schlafe, mein süßes Kind* (Folk song, arr. Alwin). Lotte Lehmann, s; Erno Balogh, pf. Victor 1995.

Leonore Overture, no. 1, C major, op. 138. B.B.C. Sym. Orch. con. Arturo Toscanini. English Gramophone DB 3846.

Quartet, strings, op. 18, no. 1, F major. Coolidge Quart. Victor M-550.

Rondo a capriccio, op. 129 (Die Wut über den verlorenen Groschen). Friedrich Wührer, pf. Electrola EG 6905.

Septet, op. 20, E-flat major. A. Caterall, vln; B. Shore, vla; A. Gauntlett, vlc; E. Cruft, bass; F. Thurston, clar; A. Camden, bsn; Thonger, hn. Victor M-571.

Sonata, piano, op. 57 ("Appassionata"), *F minor*. Rudolf Serkin, pf. Victor M-583.

Sonata, piano, op. 101, A major. Erik Then-Bergh, pf. Electrola EH 1257-59.

Symphony, no. 1, C major, op. 21. Concertgebouw Orch., Amsterdam. con. Willem Mengelberg. Telefunken SK 2770-72.

Symphony, no. 2, D major, op. 36. London Sym. Orch. con. Felix Weingartner. Columbia M-377.

Symphony, no. 5, C minor, op. 67. N.B.C. Sym. Orch. con. Arturo Toscanini. English Gramophone DB 3822-25.

Trio, strings, op. 9, no. 1, G major. Pasquier Trio. Columbia M-384.

Variations on a theme by Mozart (La ci darem la mano). Lois Wann, ob; Ferdinand Prior, ob; Engelbert Brenner, Eng. hn. Musicraft set 34.

Der Wachtelschlag; Ich liebe dich; Das Geheimnis. Karl Erb, t; Bruno Seidler-Winkler, pf. Electrola DB 4677.

Die Weihe des Hauses, Overture, op. 124; Egmont: Clärchens Tod, op. 84. London Phil. Orch. con. Felix Weingartner. Columbia X-140.

BELLINI, VINCENZO

Norma: Casta diva. Reverse: *Sapho: Air de Fanny* (Massenet). Emma Calvé, s; orch. (Re-recordings from originals made about 1910). Collector's Record Shop 1.

BENEDICT, SIR JULIUS (See Pons)

BENET, JOHN (See Morley)

BERLIOZ, HECTOR

L'Enfance du Christ: Adieu des bergers. Reverse: *Ave vera virginitas* (Des Prez). Strasbourg Cathedral Choir. con. Abbé Hoch. Columbia 69693D.

BIZET, GEORGES (See also Crooks)

Carmen: Suite (Prelude, Act 1; Entr'acte, Aragonaise; Les Dragons d'Alcala; La Garde montante; Intermezzo; Prelude, Act 4, Les Toréadors; Danse bohème). London Phil. Orch. con. Sir Thomas Beecham. Columbia X-144.

BLOCH, ERNEST

Abodah. Reverse: *Malagueña* (Sarasate). Yehudi Menuhin, vln; Hendrik Endt, pf; French Gramophone DB 3782.

Concerto, violin. Joseph Szigeti, vln; Paris Conservatoire Orch. con. Charles Munch. Columbia M-380.

Suite, viola and piano. William Primrose, vla; Fritz Kitzinger, pf. Victor M-575.

BOCCHERINI, LUIGI

Scuola di ballo (Orch. Françaix). London Phil. Orch. con. Antal Dorati. English Columbia DX 944-45.

BOHM, CARL (See Schubert)

BOUGHTON, RUTLAND

The Immortal Hour: Faery Song. Webster Booth, t; John Cockerill, hp. Reverse: *Merrie England: The English Rose* (German). Webster Booth, t; orch. con. Clifford Greenwood. English Gramophone B 8947.

BOYCE, WILLIAM (See Smith)

BRAHMS, JOHANNES (See also Bauer and Lashanska)

Concerto, violin, op. 77, D major. Jascha Heifetz, vln; Boston Sym. Orch. con. Serge Koussevitzky. Victor M-581.

Quintet, piano and strings, op. 34, F minor. Rudolf Serkin, pf; Busch Quart. Victor M-607.

Symphony, no. 1, C minor, op. 68. London Sym. Orch. con. Felix Weingartner. Columbia M-383.

Ungarische Tänze: No. 1, G minor; No. 17, F-sharp minor (Arr. Joachim). Yehudi Menuhin, vln; Marcel Gazelle, pf. Victor 2010.

BRIDGE, FRANK (See also Dvořák)

Suite. Boyd Neel Str. Orch. con. Boyd Neel. English Decca X 250-52.

BRITTEN, BENJAMIN

Simple Symphony. Reverse: *Fugue in A minor* (Bach, Arr. Nicholson). Boyd Neel Str. Orch. con. Boyd Neel. English Decca X 245-47.

BRUCKNER, ANTON

Mass, no. 2, E minor. Aachen Cathedral Choir; State Orch. winds; con. Theodor B. Rehmann. Victor M-596.

BUSONI, FERRUCCIO

Sonatina (Ad usum infantis); Don Giovanni: Serenade (Mozart-Busoni). Egon Petri, pf. Columbia 69736D.

BUXTEHUDE, DIETRICH (See also Chavez)

Send hid din Engel. Copenhagen Men's and Boys' Choir; strings; o. con. Mogens Wöldike. Columbia 69752D.

CARPENTER, JOHN ALDEN

String Quartet in A minor. Gordon String Quartet. G. Schirmer set no. 4.

CASCIOLINI, CLAUDIO (See Palestrina)

CHABRIER, EMMANUEL

Marche joyeuse. Reverse: *Le Prophète: Coronation March* (Meyerbeer). London Phil. Orch. con. Constant Lambert. English Gramophone C 3112.

CHADWICK, GEORGE W. (See American Music for Orchestra)

CHARPENTIER, GUSTAVE

Les Chevaux de Bois; A Mules (after "Impressions d'Italie"). Jean Planel, t; orch. con. Gustave Charpentier. Columbia P-69734D.

CHAVEZ, CARLOS

Sinfonia India; Sinfonia de Antigua; Chacona (Buxtehude-Chavez). Sym. Orch. of Mexico. con. Carlos Chavez. Victor M-503.

CHOPIN, FREDERIC (See also Bauer)

Barcarolle, op. 60, F-sharp major. Walter Gieseking, pf. German Columbia LEX 299.

Etude, op. 25, no. 1, A-flat major. Reverse: *Gnomenreigen (Liszt)*. John Davies, pf. English Gramophone BD 738.

Impromptu, op. 36, F-sharp major; Prelude, op. 28, no. 4, E minor. Lili Krauss, pf. English Parlophone R 20451.

Mazurkas (28). Arthur Rubinstein, pf. English Gramophone DB 3802-8.

Sonata, piano, no. 2, B-flat minor, op. 35; Mazurka, op. 7, no. 2, A minor. Edward Kilenyi, pf. Columbia M-378.

Waltzes (14). Edward Kilenyi, pf. Columbia M-390.

CILÈA, FRANCESCO (See Crooks)

CORELLI, ARCANGELO

Concerto grosso, G minor (Christmas Concerto). London Sym. Orch. con. Bruno Walter. Victor M-600.

CORNELIUS, PETER

Der Barbier von Bagdad: Ach, das Leid hab' ich getragen. Reverse: *Der Rosenkavalier: Arie des Sängers*. (Strauss). Helge Roswaenge, t; orch. Electrola DA 4465.

COUPERIN, FRANÇOIS (See Bauer)

COWELL, HENRY (See Piston)

CROOKS, RICHARD

Faust: Salut, demeure; Roméo et Juliette: Ah, lève-toi, soleil (Gounod); *Manon: Ah! fuyez, douce image* (Massenet); *Le Roi d'Ys: Vainement, ma bien aimée (Lalo); Les Pêcheurs de Perles: Mi par d'udir ancora (Bizet); L'Arlesiana: Lamento di Federico (Cilèa)*. Richard Crooks, t; John Corigliano, vln; orch. con. Wilfred Pelletier. Victor M-585.

DAQIN, CLAUDE (See Organ Music)

DEBUSSY, CLAUDE (See also Bauer and Pons)

Images: Set 1, no. 3, Mouvement; Set 2, no. 1, Cloches à travers les feuilles. Walter Gieseking, pf. English Columbia LB 56.

Preludes, Book 2. Walter Gieseking, pf. Columbia M-382.

Sonata, no. 2. Marcel Moyse, fl; Alice Merkel, vla; Lily Laskine, hp. French Gramophone L 1066-67.

DELIBES, LEO (See also Lortzing and Pons)

Naila; Valse (Arr. Dohnanyi). Louis Kentner, pf. English Columbia DX 946.

DELIUS, FREDERIC

Hassan: Serenade. Reverse: Molly on the Shore (Grainger). New Mayfair Str. Orch. con. George Walter. English Gramophone B 8976.

DELL'ACQUA, EVA (See Pons)

DES PREZ, JOSQUIN (See Berlioz)

DONIZETTI, GAETANO

Lucia di Lammermoor: Fra poco a me ricovero. Reverse: Manon Lescaut; Donna non vidi mai (Puccini). Galliano Masini, t; orch. Columbia 17159D.

Quartet, strings, D major. Quartetto di Roma. Electrola DB 4649-50.

DVOŘÁK, ANTONIN

Songs my mother taught me, op. 55, no. 4. Reverse: Love went a-riding (Bridge). Kirsten Flagstad, s; Edwin McArthur, pf. Victor 2009.

EARLY AMERICAN BALLADS

The Gypsy Laddie; My Little Mohee; I wonder as I wander out under the sky; Lulle Lullay; The Seven Joys of Mary; The Ballad of Barberry Ellen. John Jacob Niles, t; dulcimer. Victor M-604.

EARLY CANTATAS AND SONGS

Ich werde nicht sterben (Schütz). Hugues Cuenod, t; orch. *Liebe, Liebe* (from an unidentified opera) (Tele-mann). Isabel French, s; hpschd; vlc. *L'Incoronazione di Poppea: Sento un certo non so che.* (Monteverdi). Isabel French, s; hpschd; vlc. *Pavane: Belle qui tiens ma vie* (from *L'Orchésographie* of Arbeau). Isabel French, s; hpschd. *L'Impatience* (Rameau). Hugues Cuenod, t; hpschd; vlc. *Suleiman and Zaide: Oh, the transport of possessing.* (Arne). Isabel French, s; Hugues Cuenod, t; hpschd; orch. Technichord set T-2.

ELGAR, SIR EDWARD

Enigma Variations, op. 36. B.B.C. Sym. Orch. con. Sir Adrian Boult. Victor M-475.

FAURÉ, GABRIEL (See also Pons)

Nocturne, op. 33, no. 3, A-flat major. Reverse: Mouvements perpétuels (Poulenc). Arthur Rubinstein, pf. Victor 15660.

Poème d'un jour, op. 21; Fleur jetée, op. 39, no. 2. Georges Thill, t; Maurice Fauré, pf. Columbia 17157D.

Quartet, piano and strings, no. 1, C minor, op. 15. Elaine Zurfluh, pf; Henri Merkel, vln; Alice Merkel, vla; Gaston Marchesini, vlc. Victor M-594.

FOLK SONGS OF CENTRAL EUROPE

Wach auf, wach auf (Arr. Walter Rein); *Es wird scho' glei dumpa* (Arr. Franz Wasner); *Der Mond ist aufgegangen* (Arr. F. Gofferje); *Maria durch ein Dornwald ging; In einem kühlen Grunde; Der späte Abend; Andreas Hofers Abschied vom Leben; Lavntal, Lavntal; Die Auglein voll Wasser; Bist einmal kommen, du Heiland der Welt; Schönster Herr Jesu* (Arr. Wasner). Trapp Family Choir. con. Dr. Franz Wasner. Victor M-586.

FOULDS, JOHN HERBERT (See Vaughan Williams)

FRANCK, CÉSAR (See also Schumann)

Les Eolides. Reverse: Les Petits Moulins à vent; Soeur Monique; La Trophée (Couperin, arr. Filippi). Columbia Broadcasting Sym. Orch. con. Howard Barlow. Columbia X-145.

FRANZ, ROBERT

Im Herbst, op. 17, no. 2. Reverse: Im Abendroth (Schubert). Kirsten Flagstad, s; Edwin McArthur, pf. Victor 15645.

GASTOLDI, GIOVANNI GIACOMO (See Morley)

GERMAN, EDWARD (See Boughton)

GERSHWIN, GEORGE

Porgy and Bess: It ain't necessarily so; A woman is a sometime thing; Lullaby (Summertime); *It takes a long pull to get there.* Paul Robeson, bas; orch. Victor 26358-59.

GEVAERT, FRANÇOIS (See Morley)

GLAZUNOW, ALEXANDER

Aus dem Mittelalter, op. 79: *Serenade des Troubadour*; *Scherzo*. Sym. orch. con. Victor de Sabata. Odeon 0-9104.

GOLDMARK, KARL

Symphony, op. 26 (*Die ländliche Hochzeit*). Columbia Broadcasting Sym. Orch. con. Howard Barlow. Columbia M-385.

GOUNOD, CHARLES (See also Crooks, Verdi, and Wagner)

La Reine de Saba: Prête-moi ton aide. Reverse: *Cavalleria Rusticana: Addio alla madre* (Mascagni). Enrico Caruso, t; sym. orch. (Re-recording). Victor 15732.

GRIEG, EDVARD

Peer Gynt: Suite no. 1, op. 46. London Phil. Orch. con. Sir Thomas Beecham. English Columbia LX 838-39.

En Svane, op. 25, no. 2: *Hører du* (Jordan). Reverse: *Drick!* (Jordan). Lauritz Melchior, t; Ignace Strassfogel, pf. Victor 2007.

GRIFFES, CHARLES T. (See *American Music for Orchestra*)

GUERRERO, FRANCISCO

Ave Virgo sanctissima. Reverse: *O magnum mysterium* (Victoria). The Madrigal Singers. con. Lee Jones. Royale 1792.

HAHN, REYNALDO

L'Heure exquise; *Cimetière de Campagne*. Ninon Vallin, s; Pierre Darcq, pf. Columbia P-17160D.

HANDEL, G. F. (See also Bach, C.P.E.; Bauer; and Neubaur)

Concerto, oboe and strings, no. 3, G minor. Mitchell Miller, ob; Columbia Broadcasting Sym. Orch. con. Howard Barlow. Columbia 69660D.

Concerto, organ, no. 10, D minor, op. 7, no. 4. E. Power Biggs, o, Germanic Museum, Cambridge; Arthur Fiedler's Sinfonietta. Victor M-587.

Concerto grosso, no. 5, D major, op. 6, no. 5. London Phil. orch. con. Felix Weingartner. Columbia X-142.

Suites, clavier: no. 2, F major; no. 5, E major; no. 7, G minor; no. 10, D minor; no. 14, G major. Wanda Landowska, hpschd. Victor M-592.

HASSELMANS, ALPHONSE

Follets, op. 48; *Patrouille*. Lily Laskine, hp. Victor 4438.

HAYDN, JOSEPH

Concerto, trumpet. George Eskdale, trpt; Sym. orch. con. Walter Goehr. English Columbia DX 933.

Menuet and Fugue. Reverse: *Fantasia*, no. 3 (Purcell, arr. Warlock). Pasquier Trio. Columbia P-69587D.

Quartets, strings: Op. 1, no. 1, B-flat major; Op. 20, no. 1, E-flat major; Op. 55, no. 3, B-flat major; Op. 76, no. 4, B-flat major (*Sunrise*). Pro Arte Quart. Victor M-595.

Symphony, no. 86, D major. London Sym. Orch. con. Bruno Walter. Victor M-578.

Symphony, no. 104, D major. Chamber orch. con. Edwin Fischer. Victor M-617.

HILDACH, EUGEN (See Brahms)

HINDEMITH, PAUL

Kleine Kammermusik, op. 24, no. 2. Los Angeles Wind Quint. Columbia X-149.

Sonata, viola and piano, no. 3 (1939). Paul Hindemith, vla; Jesús María Sanromá, pf. Victor M-572.

Traummusik. Paul Hindemith, vla; string orch. con. Bruno Reibold. Victor 15643.

HOWELLS, HERBERT

Elegy. Reverse: *Fuga* (Liadov). Max Gilbert, vln; Boyd Neel str. orch. con. Boyd Neel. English Decca M 484.

Elegy. Jacques Str. orch. con. Reginald Jacques. Columbia 69751D.

HUE, GEORGES (See Pons)

IBERT, JACQUES

Concertino da camera, saxophone and orchestra. Reverse: Rhapsody for alto saxophone. (Vellones). Marcel Mule, sax; orch. con. Philippe Gaubert. Victor M-588.

INFANTE, MANUEL

Danse andalouse, no. 3; Sentimento. José Iturbi, pf; Amparo Iturbi, pf. Victor 15734.

IRELAND, JOHN

Trio, piano, violin and violoncello no. 3, E major. Grinke Trio. English Decca X 242-44.

JORDAN, SVERRE (See Grieg)

KASTALSKY, ALEXANDER

Credo. Reverse: Selection from the Evening Liturgy. Don Cossack Choir. con. Serge Jaroff. Columbia 7355M.

KENNAN, KENT (See American Music for Orchestra)

LAJO, EDOUARD (See Crooks)

LASHANSKY, HULDA

Lieder Recital: Auf dem Kirchhofe, op. 105, no. 4; Die Mainacht, op. 43, no. 2 (Brahms); An die Musik, op. 88, no. 4; Des Mädchens Klage, op. 58, no. 3 (Schubert); Die Nacht, op. 10, no. 3; Ruhe, meine Seele, op. 27, no. 1 (Strauss); Verborgeneheit; Das verlassene Mägdlein (Wolf). Hulda Lashanska, s; Elsa Fiedler, pf. Victor M-612.

LASSO, ORLANDO DI (See Vecchi)

LEFEVRE, JOSEPH

Sous les cyprès (Cortège). Ch; orch. con. Georges Briez. *Invocation à la nuit.* Str. quart; hp. con. Georges Briez. French Gramophone L 1080.

LEKEU, GUILLAUME

Sonata, violin and piano, G major. Yehudi Menuhin, vln; Hepzibah Menuhin, pf. Victor M-579.

LEVITZKI, MISCHA

Valse in M major; Arabesque valsante. Mischa Levitzki, pf. Victor 2008.

LIADOV, ANATOL (See Howells and Pons)

LISZT, FRANZ (See also Chopin and Pons)

Années de Pélerinage: Année 1, no. 6: Vallée d'Obermann; Année 2, no. 4: Sonetto no. 47 del Petrarca. Anatole Kitain, pf. English Columbia DX 934-35.

Don Juan fantasia (after Mozart). Simon Barer, pf. Victor M-577.

Etude d'exécution transcendante, no. 9: Ricordanza. Egon Petri, pf. English Columbia LX 846.

Fantaisie hongroise. Winifred Wolf, pf; Berlin Phil. Orch. con. Hans Weisbach. Electrola EH 1209.

Der fliegende Holländer: Spinnerlied (after Wagner). Reverse: Romance, op. 24, no. 9 (Sibelius). Eileen Joyce, pf. English Parlophone E 11424.

Selected songs: Freudvoll und leidvoll; Es muss ein Wunderbares sein; Über allen Gipfeln ist Ruh'; Wie singt die Lerche schön; Im Rhein, im schönen Strome; Morgen steh' ich auf und frage; Der du von dem Himmel bist; Anfangs wollt' ich fast verzagen. Ernst Wolff, bar and pf. Columbia X-148.

Tarentelle. Edward Kilenyi, pf. English Columbia LX 840.

Valse oubliée, no. 1; Consolation, no. 3, D-flat major. Emil Sauer, pf. Columbia 69688D.

LORTZING, ALBERT

Der Wildschütz: Auf des Lebens raschen Wogen. Reverse: Lakmé: Ou va la jeune hindoue? (Delibes). Frieda Hempel, s; orch. (Acoustic recording). International Record Collectors Club 161.

LULLY, JEAN BAPTISTE

Atys: Gavotte; Amadis: Menuet; Prosperine: Menuet des Ombres heureuses; Thésée: Overture and Marche des Sacrificateurs. Sym. orch. con. Maurice Cauchie. Columbia M-376.

MACDOWELL, EDWARD (See also *American Music for Orchestra*)

Suite no. 2 ("Indian"), op. 48. Columbia Broadcasting Sym. Orch. con. Howard Barlow. Columbia M-373.

MASCAGNI, PIETRO (See *Gounod*)

MASSENET, JULES (See *Bellini*)

MENDELSSOHN, FELIX (See *Bauer*)

MEYERBEER, GIACOMO (See *Chaurier*)

MONTEVERDI, CLAUDIO (See also *Early Cantatas and Songs*)

Maledetto; Chiome d'oro. Reverse: *Lagrime occhi miei* (Sigismondo d'India); *Ohimè, dov' è il mio ben* (Monteverdi). Maria Castellazzi, m-s; Leila Ben Sedira, s; Ars Rediviva Ens. Victor 15466.

MORLEY, THOMAS

It was a lover and his lass; Hark, all ye lovely saints (Weelkes). Reverse: *Dainty fair sweet nymph* (Morley); *Maidens fair of Mantua's city* (Gastoldi). The Madrigal Singers. con. Lee Jones. Royale 1790.

My bonnie lass she smileth; On Christmas night (Sussex carol). Reverse: *The Sleep of the Child Jesus* (Gevaert); *All creatures now are merry minded* (Benet). The Madrigal Singers. con. Lee Jones. Royale 1793.

Sing we and chant it; The Coventry Carol (Old English). Reverse: *Sing we at pleasure* (Weelkes); *Adieu, sweet Amaryllis* (Wilbye). The Madrigal Singers. con. Lee Jones. Royale 1791.

MOZART, WOLFGANG AMADEUS (See also *Liszt*)

La Clemenza di Tito: Non più di fiori. Louise Kirkby Lunn, c; orch. Reverse: *La Gioconda: L'amo come il fulgor del creato* (Ponchielli). Emmy Destinn, s; Louise Kirkby Lunn, c; orch. (Acoustic recordings). International Record Collectors Club 147.

Concerto, flute, K.314, D major. Marcel Moyse, fl; orch. con. Piero Coppola. Victor M-589.

Divertimento, no. 10, for strings and two horns, F major, K.247. Philadelphia Orch. con. Eugene Ormandy. Victor M-603.

Divertimento, no. 17, for strings and two horns, D major, K.334. Lener Quart; Aubrey Brain, hn; Dennis Brain, hn. Columbia M-379.

Don Giovanni: Dalla sua pace; Il mio tesoro. Beniamino Gigli, t; orch. con. Lawrence Collingwood. English Gramophone DB 3809.

Quartet, strings, K.387, G major. Roth Quart. Columbia M-374.

Sonata, violin and piano, K.206, C major. Nathan Milstein, vln; Arthur Balsam, pf. Columbia X-143.

Symphony, K.385, D major (Haffner). London Phil. Orch. con. Sir Thomas Beecham. English Columbia LX 851-53.

Symphony, K.425, C major (Linz). London Phil. Orch. con. Sir Thomas Beecham. Columbia M-387.

Symphony, K.551, C major (Jupiter). Vienna Phil. Orch. con. Bruno Walter. Victor M-584.

Die Zauberflöte: O Isis und Osiris. Reverse: *Il Barbiere di Siviglia: La calunnia* (Rossini). Oscar Natzke, bas; orch. English Parlophone E 11423.

MUSORGSKY, MODESTE (See *Prokofiev*)

NEUBAUR, FRANZ

Adagio, flute and viola. Reverse: *Sonata, two flutes* (Handel). Marcel Moyse, fl; Louis Moyse, fl; Blanche Honegger, vla. Victor 12492.

ORGAN MUSIC

Wachet auf! ruft uns die Stimme; In dulci jubilo; Nun freut Euch, lieben Christen g'mein; Nun komm' der Heiden Heiland (Bach); *Noël grand jeu et Duo; Noël sur les flûtes* (Daquin). E. Power Biggs, o, Germanic Museum, Cambridge. Victor M-616.

PADEREWSKI, IGNACE JAN

Concerto, piano, A minor. Jesús María Sanromá, pf; Boston Pops Orch. con. Arthur Fiedler. Victor M-614.

- PAINE, JOHN KNOWLES** (See *American Music for Orchestra*)
- PALESTRINA, GIOVANNI PIERLUIGI DA**
O bone Jesu. Reverse: Quærite primum (Casciolini). University of Pennsylvania Choral Soc. con. Harl McDonauld. Victor 15731.
Super flumina Babylonis. Reverse: Ave verum corpus (Victoria). Westminster Abbey Choir. Columbia 17146D.
- PISTON, WALTER**
Quartet, strings, no. 1. Reverse: Movement for string quartet (Cowell). Dorian Quart. Columbia M-388.
- PIZZETTI, ILDEBRANDO**
Sonata, violin and piano, A major. Yehudi Menuhin, vln; Hepzibah Menuhin, pf. Victor M-615.
- PLATTI, GIOVANNI**
Sonata, violin and bass, no. 1, E minor (Arr. Jarnach). Ossy Renardy, vln; Walter Roberts, pf. Columbia 69655D.
- PONCHIELLI, AMILCARE** (See *Mozart*)
- PONS, LILY**
La Capinera (Benedict); *Ariettes oubliées, no. 5: Green; Mandoline* (Debussy); *A des oiseaux* (Huë); *Une Tabatière à musique* (Liadov); *Comment disaient-ils?* (Liszt); *Les Roses d'Ispahan, op. 39, no. 4* (Fauré); *Les Filles de Cadix* (Delibes); *Le Beau Danube bleu* (Strauss); *La Villanelle* (Dell'Acqua). Lily Pons, s; Frank La Forge, pf; Frances Blaisdell, fl; orch. con. André Kostelanetz. Victor M-599.
- PORTER, QUINCY**
Suite for viola alone. Quincy Porter, vla. New Music Quarterly 1512.
- POULENC, FRANCIS** (See *Fauré*)
- PRAETORIUS, MICHAEL** (See *Vecchi*)
- PROKOFIEV, SERGE**
Gavotte, op. 32, no. 3; Marche, op. 33. Reverse: Eine Träne (Musorgsky). Anna Antoniadès, pf. Polydor 47369.
- PUCCHINI, GIACOMO** (See *Donizetti*)
- PURCELL, HENRY** (See *Haydn*)
- RAMEAU, JEAN PHILIPPE** (See also *Early Cantatas and Songs*)
La Pantomime; L'Indiscrète; La Rameau. Ars Rediviva Ens. Victor 12490.
Suite, clavier, E minor. Wanda Landowska, hpschd. Victor M-593.
- RAVEL, MAURICE**
Gaspard de la nuit. Walter Gieseking, pf. Columbia X-141.
Ma Mère l'Oye. Columbia Broadcasting Sym. Orch. con. Howard Barlow. Columbia X-151.
Rapsodie espagnole. Brussels Broadcasting Sym. Orch. con. Franz Anders. Telefunken E 2987-88.
- REGER, MAX**
Quartet, strings, op. 109, G-flat major. Strub Quart. Electrola EH 1264-67.
- RESPIGHI, OTTORINO**
Le Fontane di Roma. Phil-Sym. Orch. of N. Y. con. John Barbirolli. Victor M-576.
- ROSENMÜLLER, JOHANN**
Sonata, E minor. Noëlie Pierront, o; De Lacour, hpschd; Ars Rediviva Ens. con. Claude Crussard. Victor 12489.
- ROSSINI, GIOACCHINO** (See also *Mozart and Verdi*)
Guillaume Tell: Overture. N.B.C. Sym. Orch. con. Arturo Toscanini. Victor M-605.
- ROUSSEL, ALBERT**
Le Jardin mouillé; Cœur en péril. Pierre Bernac, t; Francis Poulenc, pf. Victor 2011.
- SAINT-SAËNS, CAMILLE**
Introduction and Rondo capriccioso, op. 28. Alfredo Campoli, vln; London Phil. Orch. con. Walter Goehr. Columbia 69640D.
- SARASATE, PABLO DE** (See *Bloch*)

SCARLATTI, DOMENICO (See also Bauer)

Sonatas: L. 413; L. 375 (*Pastorale* and *Capriccio*) (Arr. Tausig). Reverse: *Rondo a capriccio*, op. 129 (*Die Wut über den verlorenen Groschen*) (Beethoven). Alexander Brailowsky, pf. Victor 15407.

SCHUBERT, FRANZ PETER (See also Bauer, Franz, and Lashanska)

Impromptus: Op. 142, no. 2, A-flat major; Op. 92, no. 4, A-flat major. Siegfried Grundeis, pf. Odeon O-7910.

Mass, G major: *Agnus Dei*. Reverse: *Paradies und Peri: Nun ruhe sanft* (Schumann). Hildegard Erdmann, s; ch; orch. Electrola EH 1250.

Die schöne Müllerin, op. 25: No. 1, *Das Wandern*; no. 8, *Morgengruss*. Aksel Schiotz, t. Danish Gramophone X 6312.

Die schöne Müllerin, op. 25: No. 20, *Des Baches Wiegenlied*. Elisabeth Schumann, s; George Reeves, pf. Reverse: *Still wie die Nacht* (Bohm). Elisabeth Schumann, s; orch. con. Lawrance Collingwood. Victor 15735.

Sonata, piano, posthumous, A major. Arthur Schnabel, pf. Victor M-580.

Ständchen (*Schwanengesang*, no. 4); *Sei mir gegrüsst*, op. 20, no. 1. Arno Schellenberg, bar. Electrola EH 1262.

Symphony, no. 7, C major. London Sym. Orch. con. Bruno Walter. Victor M-602.

Symphony, no. 8, B minor (*Unfinished*). Royale Sym. Orch. con. Robert A. Gomberg. Royale-Varsity set 22.

Symphony, no. 8, B minor (*Unfinished*). E.I.A.R. Sym. Orch. Turin. con. La Rosa Parodi. English Parlophone E 11419-21.

SCHÜTZ, HEINRICH (See *Early Cantatas and Songs*)

SCHUMANN, ROBERT (See also Bauer and Schubert)

Carnaval, op. 9. Claudio Arrau, pf. English Parlophone R 20448-50.

Dichterliebe, op. 48: no. 7, *Ich grolle nicht*. Reverse: *Il Trovatore: Stride la vampa* (Verdi). Jeanne Gerville-Réache, c; orch. (Acoustic recordings). Historic Records Society 1028.

Romances, op. 94. Reverse: *Pièce* (Franck). Leon Goossens, ob; Gerald Moore, pf. English Columbia DX 936-37.

SIBELIUS, JEAN (See also Liszt)

Sibelius Society, Vol. 6: *En Saga*, op. 9; *Valse triste*, op. 44; *Pelléas et Mélisande*; *Incidental music*, op. 46; *In Memoriam: Funeral march*, op. 59; *The Bard*, op. 64; *The Tempest: Prelude*, op. 109a. London Phil. Orch. con. Sir Thomas Beecham. English Gramophone.

SIGISMONDO D'INDIA (See *Monteverdi*)

SMITH, JOHN CHRISTOPHER

Miniature Suite (Arr. McDonald). Reverse: *The Power of Music: Overture* (Boyce). Arthur Fiedler's Sinfonietta. con. Arthur Fiedler. Victor M-609.

STRAUSS, JOHANN (See also Pons)

Rediscovered music of Johann Strauss: *Serail Tänze*, op. 5; *Explosions Polka*; *Electrofor Polka*; *Festival-Quadrille*; *Paroxysmen Walzer*. Columbia Broadcasting Sym. Orch. con. Howard Barlow. Columbia M-389.

STRAUSS, RICHARD (See also Cornelius and Lashanska)

Ein Heldenleben, op. 40. Philadelphia Orch. con. Eugene Ormandy. Victor M-610.

Der Rosenkavalier: Kann mich auch an ein Mädel erinnern. Margarethe Siems, s. *Der Rosenkavalier: Ist ein Traum*. Minnie Nast, s; Eva von der Osten, s. (Acoustic recording of the original cast). International Record Collectors Club 151.

STRAVINSKY, IGOR

Concerto, orchestra, E-flat major. Hamburg Phil. Chamber Orch. con. Hans Schmidt-Isserstedt. Telefunken E 2994-95.

Pastorale. Reverse: *Prelude*, op. 28, no. 24, *D minor* (Chopin, arr. Stokowski). Philadelphia Orch. con. Leopold Stokowski. Victor 1998.

Petrouchka: *Suite*. Philadelphia Orch. con. Leopold Stokowski. Victor M-574.

TELEMANN, GEORG PHILIPP (See *Early Cantatas and Songs*)

TESTS, MUSICAL

How musical are you? Doron K. Antrim. Victor 26367.

VASILIEFF, NICHOLAS, arr.

In the Village; Beneath the snow my Russia lies (Folk songs). Siberian Singers. con. Nicholas Vasilieff. Victor 4437.

VAUGHAN-WILLIAMS, RALPH

Greensleeves: *Fantasia*. Reverse: *Keltic Lament* (Foulds). Jacques Orch. con. Reginald Jacques. Columbia 69735D.

VECCHI, ORAZIO

So ben mi ch'a bon tempo; Matona, mia cara (Lasso). Reverse: *Lo how a rose e'er blooming* (Praetorius); *From Lyons as I journeyed* (Old French). The Madrigal Singers. con. Lee Jones. Royale 1794.

VELLONES, PIERRE (See *Ibert*)

VERACINI, FRANCESCO

Sonata, violin and bass, *E minor* (Arr. J. Salmon). Jacques Thibaud, vln; Tasso Janopoulos, pf. Victor 15568.

VERDI, GIUSEPPE (See also *Schumann*)

Rigoletto: *Quartet*, *Fairest daughter of the graces*. Noel Eadie, s; Edith Coates, c; Webster Booth, t; Arnold Matters, bar; London Phil. Orch. con. Warwick Braithwaite. Reverse: *Faust: Then leave her!* (Gounod). Joan Cross, s; Webster Booth, t; Norman Walker, bas; Sadler's Wells Ch; London Phil. Orch. con. Warwick Braithwaite. Victor 36235.

Simon Boccanegra: *Dinne alcun la non vedesti*. Rose Bampton, s; Lawrence Tibbett, bar; orch. con. Wilfred Pelletier. *Simon Boccanegra: Plebe, Patrisi!* Lawrence Tibbett, bar; Rose Bampton,

s; Giovanni Martinelli, t; Leonard Warren, bar; Roberts Nicholson, bas; Metropolitan Opera Ch; orch. con. Wilfred Pelletier. Victor 15642.

Il Trovatore: Ah, si, ben mio; Di quella pira. Jussi Bjoerling, t; orch. con. Nils Grevillius. English Gramophone DA 1701.

Il Trovatore: Il balen del suo sorriso. Reverse: *Il Barbiere di Siviglia: Largo al factotum* (Rossini). Giuseppe de Luca, bar; pf. (Acoustic recordings). English Parlophone PO 141.

VICTORIA, TOMAS LUIS DE (See *Guerrero and Palestrina*)

VITALI, TOMMASO ANTONIO

Chaconne (Arr. Charlier). Jacques Thibaud, vln; Tasso Janopoulos, pf. Victor 15465.

VIVALDI, ANTONIO

Concerto da camera (Arr. Bach and Cortot). Reverse: *Fantasiestücke*, op. 12: no. 1, *Des Abends*. Alfred Cortot, pf. Victor M-573.

Sonata, D minor (Arr. Crussard). Ars Rediviva Ens. Victor 12491.

WAGNER, RICHARD (See also *Liszt*)

Lohengrin: Euch, Lüften, die mein Klagen; Fünf Gedichte: no. 3, Im Treibhaus. Johanna Gadske, s. (Acoustic recordings). Historic Records Society 1047.

Lohengrin: Das süsse Lied verhallt. Tiana Lemnitz, s; Torsten Ralph, t; Berlin State Opera Orch. con. Bruno Seidler-Winkler. English Gramophone DB 4667.

Die Meistersinger: Act 3. Margarete Teschemacher, s; Lene Jung, c; Hans Hermann Nissen, bar; Sven Nilsson, bas; Rudolf Dittrich, t; Robert Büssel, bas; Eugen Fuchs, bas; Arno Schellenberg, bas; Ludwig Eybisch, t; Klaus Hermanns, t; Hans Lange, t; Rudolf Schmalnauer, bas; Hermann Greiner, bas; Serge Smirnoff, bas; Torsten Ralf, t; Martin Kremer, t; Dresden State Opera Ch. and Orch. con. Karl Böhm. Victor M-537, M-538.

Tannhäuser: Als du in kühnen Sänge.
Reverse: *O that we two were maying.*
(Gounod). David Bispham, bar. (Acoustic recordings). International Record Collectors Club 152.

Die Walküre: Act 2. Lotte Lehmann, s; Marta Fuchs, s; Margarete Klose, c; Lauritz Melchior, t; Hans Hotter, bar; Ella Flesch, s; Alfred Jerger, bas; Berlin State Opera Orch. con. Bruno Seidler-Winkler. Vienna Phil. Orch. con. Bruno Walter. Victor M-582.

WALTON, WILLIAM

Façade Suite (Arr. Goehr). Orchestre Raymonde. con. G. Walter. English Columbia DX 938.

WEELKES, THOMAS (See Morley)

WILBYE, JOHN (See Morley)

WOLF, HUGO (See also *Lashanska*)

Frühling über's Jahr; In der Frühe; Auf ein altes Bild; Heimweh; Auch kleine Dinge; Peregrina, no. 1. Lotte Lehmann, s; Paul Ulanowsky, pf. Victor M-613.

YOM KIPPUR MUSIC

The Spirit of Yom Kippur: Kol Nidre; Ki vayyom hazeh; Yigdal; Usane tokev; El mole rachamim; The Confession. Henry Gideon: The Gideon Ens. set YK 1.

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